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Everything of Importance in the Music World

MUSICAL COURIER

Weekly Review OF THE World's Music

Fifty-First Year

Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. C—NO. 21

NEW YORK, SATURDAY, MAY 24, 1930

WHOLE NO. 2615



Mishkin photo

The Marianne Kneisel String Quartet

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FRANK LA FORGE,

with (right to left) his pupil, Emma Otero, Cuban coloratura, Mrs. La Forge, and Miss Otero's father, photographed in the garden of the pent house of the La Forge home in New York. Mr. La Forge will accompany Miss Otero, who is a protegee of the president of Cuba, in her concert at the presidential palace and at the National Theater at Havana. Following these concerts, the singer will make a tour of Cuba, during which she will be accompanied at the piano by Charles King, pupil of Mr. La Forge. (Photo by Apeda.)



GRETE STUECKGOLD,

as Elsa in Lohengrin, Miss Stueckgold is spending the summer motoring through Bavaria and Switzerland with interruptions for several concert and summer festival engagements. Next season in addition to her appearances with the Metropolitan Opera Company, the soprano will fulfill concert engagements throughout this country. She will give her New York recital in December, and already has been engaged as one of the soloists to appear at the Cincinnati Spring Festival next year. (Photo by Carlo Edwards.)



MARGARET ADSIT BARRELLE,

contralto, an exponent of Oscar Seagle, who has enjoyed great success in concert this past winter, is scheduled for a New York recital next fall. She recently appeared at the closing concert of the Chromatic Club of Buffalo when the Courier-Express commented: "Her beautiful voice and nobility of style make her an outstanding figure in the concert realm, and she has a special gift for the making of song moods and the skill to create an artistic atmosphere."

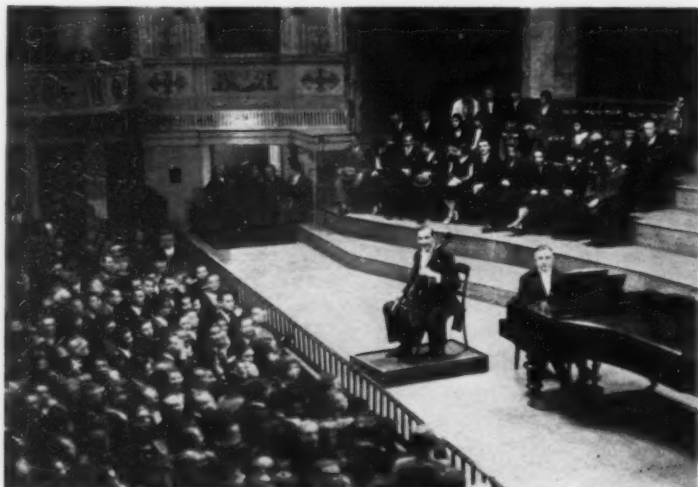


MARGUERITE MELVILLE-LISZIEWSKA,

who played Saint-Saëns' G minor concerto at one of the Journal orchestral concerts in Paris the end of March and visited the composer's tomb in the cemetery of Montparnasse where he and his two children are buried together. The tomb resembles a small chapel. (Photographed for the MUSICAL COURIER by Clarence Lucas.)

MILDRED DILLING,

well known harpist, photographed while abroad early last fall where she fulfilled engagements before returning to this country to resume her concert work and teaching.



GREGOR PIATIGORSKY AND HIS ACCOMPANIST AT HIS VIENNA RECITAL

(Right) The cellist, whose success in America was so great last season, photographed with his accompanist, Otto Schulhof, after his first recital in Vienna, following an appearance there with orchestra. (Left) A picture which speaks for the capacity audience that greeted him in Vienna. (Photos © by Willinger).



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Dr. Wolle Presents Ten Cantatas at Twenty-Fourth Bach Festival

Concerts Given in Packer Memorial Church on May 16 and 17—Cantatas Heard at the Two Concerts on Friday and the Mass in B Minor Given as Usual at the Saturday Sessions.

BETHLEHEM, PA.—About fifteen hundred people from various parts of the country, and a few from abroad, have just had the exhilarating experience of attending one of Dr. J. Fred Wolle's unique Bach Festivals. The word unique is used advisedly, for there probably is not another organization in the world which has rehearsed with more devotion than the Bach Choir since its inception some thirty years ago.

On May 16 and 17 the twenty-fourth Bach Festival was held, and, as in former years, every inch of available space in Packer Memorial Church of Lehigh University was utilized to accommodate those desiring to attend the concerts. Upon the campus, too, were many people unable to gain admission to the church. Preceding each session the Trombone Choir of the Moravian Church played chorales from the belfry of the tower. As the weather was particularly fine on Saturday the hundreds of people gathered on the campus were enabled to enjoy the simplicity and beauty of the chorales amidst ideal surroundings.

Dr. Wolle chose unusual programs for the concerts on Friday, ten chorale-cantatas being presented for the first time by the Choir, eight of which it is understood were given their first performance in America. Dr. Wolle secured these scores in Germany, and during the past summer, with the assistance of members of the choir, English translations were written into hundreds of the parts.

PROGRAM FOR FRIDAY AFTERNOON

The festival opened with *There Uprise a Great Strife*, which Bach wrote for Michaelmas. Under the magnetic guidance of Dr. Wolle the Choir sounded the depths of this vigorous and turbulent work and stirred the audience profoundly. Of a different hue was the next cantata, *Lord, My Weeping Tears and Sighing*, and again the Choir entered into the spirit of the composition and expressed the emotions of sorrow and entreaty in a truly magnificent and

reverential manner. In a somewhat similar mood was the following cantata, *O Lord, Relent, I Pray Thee*. Then came *Come, Thine Hour, Kind Death Is Striking* and the jubilant *O Praise Jehovah, Who Reigneth on Earth and in Heaven*. The Choir caught the many moods in all of these works, and whether expressing the sentiment of joy, of deep emotion, or thanksgiving, it was equally impressive.

The cantatas made heavy demands upon the soloists, but on the whole they seemed equal to their tasks technically and evinced

a thorough grasp of the religious and emotional content of the music. Ernestine Hohl Eberhard was the soprano soloist. She is a young local artist who has sung in every festival since 1922 and is a protegee of Dr. Wolle. Her work was marked by earnestness of purpose. Mabel Beddoe gave a convincing and eloquent account of herself as contralto soloist. The tenor solos fell to the lot of Arthur Kraft, who surmounted the intricate difficulties of his recitatives and arias with the skill to be expected of an artist of his calibre. He had much brilliant singing to do and did it well; he also sang with dramatic intensity. Charles Trowbridge Tittmann, a familiar figure at these festivals, achieved the stupendous task of singing with comparative clarity the many coloratura passages in the bass solos. He sang with power, with sincerity, and an evident devotion to the Bach traditions.

FRIDAY EVENING CONCERT

The soloists for the Friday evening concert were the same as those for the afternoon. Five new cantatas were presented as

(Continued on page 37)

Westminster Choir School Launches Campaign for \$2,000,000 Building Fund

With the object of opening the campaign for a \$2,000,000 Building and Endowment Fund for the Westminster Choir School, Mrs. H. E. Talbot gave a dinner to more than two hundred guests, in the Italian Garden of the Hotel Ambassador, on May 19. Dr. Ralph W. Sockman, president of the Greater New York Federation of Churches, presided.

The Westminster Choir and the Westminster Choir School are too well known to need any introduction to readers of the *MUSICAL COURIER*. Dr. John Finley Williamson, who organized both the choir and the school, has succeeded in developing this movement for church music to such an extent that building and endowment have become a necessity. In an address during the course of this dinner, Dr. Williamson gave statistics of the school's growth, and said that, if he had them, he could place several hundred graduates in church positions this fall. He has had constant demands and requests for Ministers of Music, but the school facilities have not as yet admitted the training of a

sufficient number to fill the positions offered; hence the desire to enlarge and increase facilities.

Mrs. Talbot told how her attention had been brought upon Dr. Williamson's choir in Dayton, and how her interest had gradually increased to the point where she felt called upon to give the movement material support. She said that the movement had proved itself, and that it was rapidly making its way into churches. When the choir first began its tours there was hardly any demand for it; at the present time the choir sings to sold-out houses.

Charles H. Tuttle, United States District Attorney, made a highly poetic and informative address of welcome. He gave an inspiring picture of the possibilities of music in arousing worthy emotions in religious congregations, and declared that he was fully convinced that the Westminster Choir School was moving in the right direction.

Father Finn, director of the Paulist Choir, spoke learnedly upon the Value of Better

(Continued on page 21)

Los Angeles Symphony Season Ends Brilliantly

Capacity Audience Gives Conductor Rodzinski an Ovation—Contract Extended for Two Years—Bowl Conductors to Be Hertz, Krueger, Cimini and Arbos

LOS ANGELES, CAL.—The fourteenth and last pair of symphony concerts, under Dr. Artur Rodzinski, presented a request program to a capacity audience. During the season the continued and increasing popularity of Dr. Rodzinski and the growing perfection of the orchestra under his baton has resulted in full houses at almost every concert, with sold-out houses more often than not.

On this night the conductor was greeted with a fan-fare from the orchestra that excelled all other seasons in the vigor and enthusiasm with which it was given. The audience also rose to its feet and cheered the conductor. The Franck symphony in D minor, which followed Beethoven's *Lenore* overture No. 3, was given an inspired reading which brought the audience to its feet cheering. The Stravinsky *Fire Bird* followed, and the program closed with Bach's *toccata and fugue in D minor*, arranged by Julius Wertheim. It was an imposing work, and as conducted by Rodzinski produced tumultuous applause. But it was not the Bach of tradition—with all of Wertheim's modern ginger bread decorations and embellishments; it was quite modern in spirit and effect. At the close of the program a scene of wild enthusiasm prevailed, Rodzinski and the orchestra being cheered to the echo. The conductor having fulfilled the greatest hopes of his well-wishers, everyone was delighted to know that, in addition to the year his first contract has yet to run, he

(Continued on page 9)

Annual Prize Competition at Chicago Musical College

(By Special Telegram)

CHICAGO.—The annual prize competition of the Chicago Musical College took place at Orchestra Hall, May 17. For the first time in the history of the school, the Chicago Musical College Symphony, Leon Sametini, conducting, played accompaniments. The judges were: Louis Persinger, Frantz Proschowski and Sigismond Stojowski. Alex Pevsner was returned the winner in competition for the old violin; second prize was awarded to Zora Hoch, and third prize to Theodore Ptashne. The competition for the Lyon & Healy grand piano was won by Ralph Richard, with Miriam Ulrich, second, and Frank Denke, third. In the voice competition for the Lyon & Healy grand piano, William Pfeiffer was first, Grace Boschoff second, with Opal Davis and Arthur Lindblad tied for third. In the competition for the Steinway grand piano, Wanda Paul was first, Ida Krehm second, and Marie Kessler third. The complete story, with pictures, will be published in next week's issue.

RENE DEVRIES.

Milstein and Piatigorsky in Czechoslovakia

BRÜNN (BRNO) CZECHOSLOVAKIA.—The last big concerts of the season, and also the most sensationally successful ones, were the recitals of Nathan Milstein and Gregor Piatigorsky, Russian violinist and cellist, respectively. Sold-out houses greeted both artists as the result of their preceding phenomenal successes in Vienna, and enthusiasm ran high.

R. P.

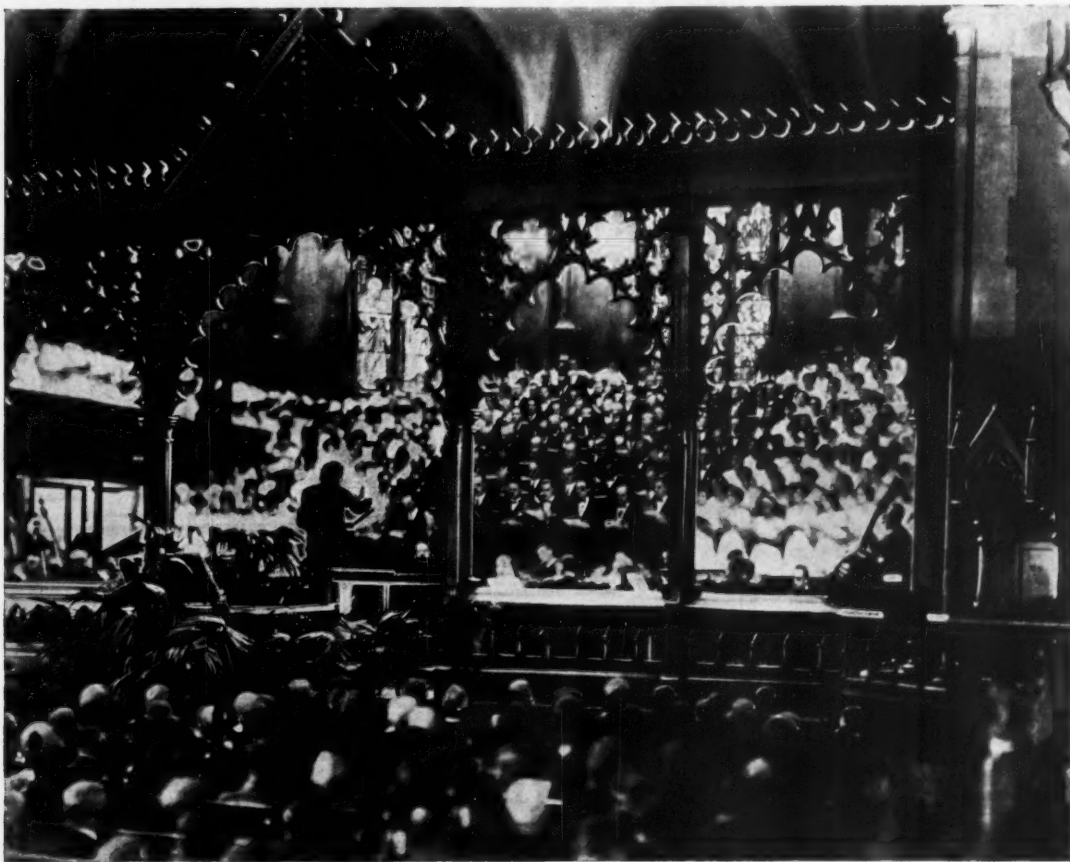
Mengelberg's London Triumph

LONDON.—Mengelberg's first concert at Albert Hall on May 14 was an extraordinary triumph, being attended by seven thousand persons, who gave the Dutch conductor an overwhelming ovation. The press declared it to be one of the greatest events of the London season. A long British tour for next season is already booked solidly.

E. R. S.

More Laurels for Rethberg

Evans & Salter, on May 17, received the following interesting cable from Dresden, where Mme. Rethberg is appearing in opera and concert: "Saxon Government yesterday bestowed on Elisabeth Rethberg rarest distinction of Honorary Member of Dresden State Opera. Il *Trovatore* was an immense success. Biggest house of the season. Endless ovations. Greetings."



THE FAMOUS BACH CHOIR,
with Dr. J. Fred Wolle directing, at the Packer Memorial Church, Lehigh University, Bethlehem, Pa.

Covent Garden Opera Season Opens Under Brilliant Social Auspices

Wagner and Italian Bel Canto the Presiding Spirits—No Richard Strauss, but Johann—London Symphony as an Opera Orchestra—Vienna Philharmonic Makes First London Visit—Hampton Choir and Other Americans Heard.

LONDON.—The Covent Garden Opera season has begun, a little earlier than usual, following in the wake of the Easter holidays. As in the past five seasons, so in this: Wagner is the guiding spirit in the first half; Italian bel canto—or whatever is left of it—in the second. Richard Strauss, whose Rosenkavalier was the great popular and social success of recent seasons, has, for once, given way to Johann of the same name; for the Viennese waltz king's Fledermaus, of mid-Victorian memory, has fluttered into the life of London's gilded youth, addicted to cocktail parties and Russian ballets, by way of Bruno Walter's predilection for this pæan to old-fashioned romance and bibulous sentimentality.

As usual, the season's great Wagnerian effort is the Ring—two or more complete performances of it—beginning at five-thirty in the afternoon and lasting, with time off for dinner, until eleven. London is the one place outside of Bayreuth where this sort of endurance display in the gormandizing of tonal and other matter is possible; for it fits in with the idea of a traditional social festival supposed to last through the spring. Thus even in the post-war flapper's progress from tea party to night club the mighty Richard has his place. . . .

FRIDA LEIDER THE FAVORITE

The singers are very largely the same as last year, with an addition or slight shift of cast here and there. Frida Leider, London's favorite Brünnhilde and Isolde, is here again,

at the head of a nearly all-German Wagner cast, adding to her usual repertoire the part of Kundry for the first time.

Lotte Lehmann again is the chief lyrical heroine, with Elisabeth Schumann, usually essaying the lighter parts, sometimes taking her place as Eva in the Meistersinger. Rudolf Laubenthal and Lauritz Melchior again divide the honors as heroic tenors; Maria Olszewska holds unrivalled sway as the leading contralto; and Friedrich Schorr and Rudolf Bockelmann again are the chief baritones. But London has also secured the services of Bayreuth's Gurnemann, Ivor Andresen, whose performance is perhaps the brightest spot in the performances of Parsifal—the first at Covent Garden since 1927.

LONDON SYMPHONY LEARNING OPERA

An important change this year is the orchestra. Instead of the usual ensemble of London players, which did, however, comprise some of the wood-wind "stars," we have the complete London Symphony Orchestra, which has since last year constituted itself into a permanent body with ambitions to be Britain's representative orchestra. The result in the first performances was a certain loss of tonal quality and the polish that comes with experience, but thanks to Bruno Walter's hard work the orchestra is getting used to its new job. Between now and next season it will have had (as previously reported in the MUSICAL COURIER) a period of drilling under Willem Mengelberg, its future

chief conductor, and Covent Garden, as well as Queen's Hall, will reap the benefit.

LAUBENTHAL SINGS WALTHER

The season opened with the Meistersinger—a none too exciting performance—under Walter. Socially it was an event, and the gallery fans, as usual, broke all endurance records for waiting in the traditional queue (thirty-two hours, according to one report). The King was represented by his daughter, Princess Mary, and her consort, and society, with rather more of a sprinkling of coronets than last year, turned out in force.

Friedrich Schorr, with all the beauty of his voice, didn't make a convincing figure as Sachs; so Laubenthal as Walther, Lotte Lehmann as Eva, and a young Englishman, Heddie Nash, as David, got rather more than their allotted share of praise.

The novel features of Parsifal, conducted by Robert Heger, were Leider's Kundry (though it must be said that the part is less suitable for her than Brünnhilde) and Andresen's Gurnemann. The Norwegian bass sang the part flawlessly all the way through and what is more remarkable, sustained the public's interest throughout his lengthy narrative.

CALLING TO THE VEGETABLES

In Parsifal, too, Covent Garden tries to approximate Bayreuth. It begins at five-thirty with an out-door fanfare of brass, delivered in all solemnity to the vegetable merchants and hucksters of Covent Garden market. But the time-honored prohibition of applause was broken, though rather furtively, by some of the less reverent operatic patrons of 1930.

The Ring, as in previous years, has been completely sold out—twice, and probably could be sold out three times. At one of the performances the Austrian Chancellor, Dr. Schober, on an official visit, was the guest of honor in the royal box.

The three women—Leider as Brünnhilde, Lehmann as Sieglinde, and Olszewska as Fricka, dominated the Walküre in the first cycle. All three were magnificent. The Wotan in Rheingold was Bockelmann, in

Walküre Friedrich Schorr, and his impotence (except vocally) was never more patent. Melchior, both as Siegmund and Siegfried, bulked very large on the scene and did some beautiful singing in the more lyrical parts, while Ivar Andresen was a properly horrid Hunding.

A newcomer from Stockholm, Anna Tibell, sang both Erda and Waltraute passably, and, except for her, the Valkyries were 100 per cent British—also the minor gods, though Fritz Wolff, from Munich had to help out with his clever and brilliantly-voiced Loge. There is an acceptable new Mime, Heinrich Tessmer, in place of that perennial favorite, Albert Reiss.

A SENTIMENTAL BAT

Sandwiched in between Siegfried and the Meistersinger we had Strauss' Fledermaus. Two performances of it were sold out long in advance, though it has not been heard here in nearly twenty years, and never within the sacred precincts of Covent Garden. Bruno Walter takes even his popular music seriously, and likes to substitute a heavy Burgundy for its sparkling champagne. He finds a melancholy undertone in it all and takes the lines

Glücklich ist, wer vergisst

Was doch nicht zu ändern ist
as his motto, as it were. Nevertheless, Elisabeth Schumann as Adele is appropriately naughty, and Olszewska, as Prince Orlofsky, sufficiently spry. And, to the delight of all, including himself, Walter conducted the Blue Danube Waltz, as the opening to the Ball scene of the second act.

MORE VIENNA

Things Viennese have, indeed, been very much to the fore recently. The Vienna Philharmonic's first visit to London was even more sensational, if possible, than that of the Berlin Philharmonic three years ago. Furtwängler, who heads both orchestras now, brought with him a sheaf of Austrian compositions, in which Bruckner's fourth symphony aroused the critic's chief interest. Superlatively played as it was by this superb (Continued on page 38)

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THE COMPOSER AND GAS

By Mortimer Wilson

According to the average opinion, Music miraculously generates somewhere in God's ether, passes through the brain and pen of the composer and takes form in the hieroglyphics of notation from whence it is finally translated to the populace. However, on the other hand there is no one who will not accord the inventor of the eight cylinder engine full credit for having methodically assembled the parts which function according to established law.

Just why the composer is sometimes thought to be merely a convenient mouth-piece through which the Muse speaks, it is difficult to imagine. It is seldom that he is allowed to take his place among the intelligently creative, technically trained and logically developed craftsmen. How many technically trained engineers there really are who are capable of no creation! Likewise, a technically trained musician's mind may be as barren of creative results! Nevertheless, without this training and a subsequent development of its practicality, one can scarcely expect the definite forms of Music or Mechanics ever adequately to be expressed.

That delectable quality called talent, genius, or other expression of aptitude, can never be known to exist until the workman has become a past master of the technics of form and content. It is then that the power of the material speaks through the medium of the composer or other chosen workman—not before. "Out of the mouth of babes and sucklings" will not apply to art or mechanics except when the audience is still in the infantile stage, and ignorant of the retrospective viewpoint.

When we return from a trip behind the eight cylinders, the hum of the motor remains with us for some time. There is that feeling of confidence and poise which tells us that all is right with the world. We visualize the highly efficient craftsmanship that developed the power by which we are sped along the highways, and the soft murmuring is music to our every sense. There should be the same after-effect from listening to the symphonic creations. That repose and adequacy which distinguish true music from the spurious, and after which there is always a lingering remembrance of its message, are attributes the listener has a right to demand from the composer as from the engineer. If these are not present then the cylinders are surely "missing."

Salesmanship often dumps upon us an article devised by an insufficiently developed workman. The engine will seem to carry us along with promise, but soon we are stranded in the middle of the pike with a broken rod, or out of gas. We can then survey the nickel trimmings as they shine from the high wood-winds, harp, and percussion, while we sit otherwise immobile. Some will sit calmly and look at the scenery, entirely satisfied. Others will demand a more moving and objective panorama.

We have learned something of engines by our closer contact with them and their temperamental dispositions. That experience should make a fine preparation for a nearer study of the necessities of adequacy in a musical product. Sensibilities sharpened in one direction should whet those required to view technicalities in other spheres. Realizing that the engineer bases his modes of procedure upon immutable laws we should transfer this information to the technics of art creations. If that were done we should then give a large order for the removal of carbon. We might even see the necessity of arranging to trade in the old car. One might discover, in time, that the best of the homemade product is not worse than the worst of the imported articles.

Parts of a composer's engine must be sufficiently definite in shape and form to fit and definitely function with the other components. It is often overlooked that a composer's message is, or is supposed to be, an intelligent expression of a worthwhile "idea." It may seem strange to some that a composer is ever supposed to think; at least one may not have thought it necessary for him to think methodically! If one would analyze the mental process of a real composer it might reveal the fact that his mental equipment is a combination of that of the engineer, the poet, the painter, the sculptor, the lecturer, and all other forms of expressive mediums. Strangely enough, all these functions so readily that even the novice may assemble material according to a certain popular fancy and thereby create a momentary objective, which, to the uninitiated, will often seem to be real, but which, to the elect, will reveal its shortcomings at once.

As the world goes on, viewpoints must change; but material laws are unchangeable. Enthusiasm for the "untried new" is born either of anarchy or ignorance (often interchangeable). Many barnacles resulting from the efforts of the untutored are invariably scraped off in time, and the logical development is then seen to be based upon the abso-

lute laws of immutability. A spurious engine is recognized by everyone much sooner than a barnacle gathered on the outside of the ship of art, merely because the engine does not take them where they desire to go. If one knows the musical destination, the selection of the carrier will be governed by as careful analysis.

Everywhere we turn there is a working model of an engine. The show windows, the catalogues and the magazine advertisements show the minutest detail of every function. There are almost as many "catalogues" of musical component parts and their relationships, but these are not advertised or peddled—they must be personally called for. The best catalogue of music is the concert hall, of course; but it is the demonstration laboratory presupposing the knowledge of working parts. In a work-a-day world many of the audience are merely curious visitors who are satisfied only to see and to be amused.

No, we do not claim that art is machinery; but that the finer sensibilities of the machinist are closely akin to those of the artist in the matter of delicacy of structure, aim and adequacy. The most positive proof, to date, that

machinery is not art is furnished by the "sound pictures." No one not financially interested in this venture will honestly couple the two endeavors. The "slapstick" (with all its jazz ramifications) is as effective in the "can" as out; but true music without personality can never register. Any form of mechanized music is a stenciled landscape, a billboard "collar advertisement," or a plaster-of-Paris Venus that Tony sells us on a spring morning from his basket.

The point we wish to stress is that a musical composition is an intellectual development, or discussion, of an idea. It will leave with you just as much as its message contains plus the conviction of the composer—provided, of course, that you have the understanding to receive the message, to appreciate its manner of delivery, and to give it its rightful place in the sum-total of artistic affairs. The composer's engine is built of motives, subjects and themes, which are developed into definite forms of poetical structure. You should inform yourself as to the possibilities at his command for creating four, six and eight or more cylinders. And, above all, you must prepare your sensibilities to discern when the engine is not built for a long run, so that you will not undertake a too long drive and be caught without gas! Yes, the composer's inspiration and technical equipment is the gas. And he must fill his tank at the beginning of the trip. He will find that there are no filling stations en route.

Clemens Krauss Reconciles Vienna's Warring Stars

Jeritza Sings With Lotte Lehmann and Piccaver for First Time in Many Years and Sold-Out Houses Result—Bach at Easter—Piatigorsky Triumphs—Harold Bauer Welcomed Back.

VIENNA.—Clemens Krauss, Vienna's successful young opera director, bids fair to make history here—and not only with the excellent productions he has been bringing out. He may well come to be known as the reconciler of hostile opera stars. For, whether conditions are actually worse here than elsewhere, or whether they have merely been less under control, certain it is that more tales of operatic squabbles have come out of our Staatsoper than of any other theater.

But Krauss has actually reconciled Maria Jeritza with Alfred Piccaver, the favorite American tenor and the soprano's oldest and most determined foe. It matters little that this welcome result could be achieved only by offending Patsky, another tenor; sold-out houses with the Jeritza-Piccaver combine were the outcome.

Another problem was presented by Die Walküre, which was scheduled to come out in a newly-mounted production. For one thing, Furtwängler had contractual rights to it, but a slight movement of Krauss' proverbial "lucky hand" sufficed to snatch the precious booty. Mme. Jeritza was to sing the role of Brünnhilde for the first time at that production; but how was Lotte Lehmann, her successful rival of long standing, to sing Sieglinde opposite her? Krauss, however, surmounted even that biggest of difficulties, and Easter Sunday saw Die Walküre with an all-star cast including the two said divas.

THOSE DIZZY HEIGHTS

And a brilliant production it was, though the hearer's mental reservations were many. Krauss and the orchestra were tremendous. But unfortunately the positions of the sing-

ers were such that sometimes their voices were drowned, since Wallerstein's settings were calculated for Alpine mountaineers rather than for operatic artists. A three-story stage was built for the second and third acts, the "three-dimensional stage" carried to the last extreme. To sing, act and at the same time perform daring gymnastic feats was frequently too much for the poor artists, and more often too much for beholders, susceptible to dizziness.

Needless to say, however, the three lofty and narrow stages thus erected gave an artist of Wallerstein's fancy ample opportunity for impressive, symbolical poses and groupings. The sight of Brünnhilde, descending in a brooding, blue light from mystic heights to announce death to Siegmund was one scarcely to be forgotten. For once, too, the clouds that are supposed to hide the duel of the two men really gave the illusion of mist in the mountains; and the Ride of the Valkyries amid dark, threatening clouds was overwhelming.

The shining light of the performance was Lotte Lehmann, as Sieglinde. It was the most touching and vocally opulent portrayal of this role I have ever heard. Louise Willer's Fricka was splendid in style and voice, and Gunnar Graarud, as Siegmund, has never been in better voice than on this night. I could not share the enthusiasm of so many hearers for Wilhelm Rode's Wotan. The sturdy, rotund man is not a Wotan, either physically or vocally, and his dull, colorless tone-production was not sufficiently offset even by the undoubted intelligence of his acting.

Maria Jeritza, with all her virtues, is not

(Continued on page 28)

Foreign News in Brief

BRÜNN HEARS JANACEK'S POSTHUMOUS OPERA

BRÜNN (BRNO) CZECHOSLOVAKIA.—The last posthumous opera of Dr. Leos Janacek had its world premier here two years after this Czechish composer's death. It is entitled From a House of the Dead, and the story is based on Dostoevsky's similarly entitled novel. It was unfinished at the time of Janacek's death, and his pupil, Bakala, completed it after Janacek's sketches. This music is largely in the "conversational" idiom of Jenufa, though with a tendency to larger forms. The performance of the local Czech National Opera was excellent. R. P.

"NEW" MOZART WORK DISCOVERED

GRAZ (AUSTRIA).—In the archives of the Styrian Music Society of this city Ludwig Seitz has unearthed the manuscript of a hitherto unknown Mozart work, namely the complete, handwritten orchestral parts of a one-act ballet entitled Die Rekrutierung oder Die Liebesprobe. Part of the music is taken from various contre dances, already known, but the majority of the music, chiefly that which accompanies the pantomime scenes, is entirely new and more valuable than the rest. The style of the music points to the period in which Mozart composed Così fan Tutte, Tito and The Magic Flute. B.

MARIA NEMETH'S BUDAPEST TRIUMPH

BUDAPEST.—Maria Nemeth, Hungary's most famous soprano, and at present prima donna of the Vienna State Opera, recently gave two guest performances at the Municipal Opera here. One role was Aida, the other Santuzza, in Cavalleria Rusticana, the latter being followed by a special concert in which Mme. Nemeth sang a number of her favorite arias. A brilliant audience, which included State Governor Nikolas de Horthy and members of the royal Hapsburg family, bestowed ovations on the artist. R. P.

Vienna's Festival Weeks

VIENNA.—The complete program has now been issued for the 1930 Festival Weeks which begin on June 1st and last till June 15th. The Staatsoper is furnishing the lion's share of the schedule with a cycle of Austrian operas comprising Korngold's Violanta and Die Tote Stadt; Bittner's Das Rosengärtlein; Kienzl's Der Evangelimann; Oberleithner's Der Eiserne Heiland (a novelty at that house); and Berg's Wozzeck. On June 7, Grete Wiesenthal will dance the title role in her own ballet, Der Taugenichts von Wien, staged by herself, with music by Franz Salmhofer. At the Redoutensaal the company of the Staatsoper will produce Rossini's Angelina, and at the Schönbrunner Schloss Theater (the former Emperor's private playhouse in the ex-Imperial Castle of Schönbrunn) there will be performances of Gluck's Der Betrogene Kadi, La Serva Padrona and a ballet by Pergolesi. The Sängerknaben (the choirboys of the ex-Imperial Chapel) will give Mozart's Bastien and Bastienne, Haydn's Der Apotheker, Offenbach's Die Hochzeit bei Laternenschein and Humperdinck's Hansel and Gretel. Bruno Walter will conduct two Philharmonic concerts of mixed programs with Mahler's second and Schubert's Unfinished symphonies, and works by Viennese masters including Johann Strauss. The open-air serenades on the beautiful Josefplatz will be continued and there will be open-air concerts in Schubert's birth house, open-air ballets, and a performance of Beethoven's ninth symphony in the ex-Imperial park. An open-air concert of 6,000 choristers is also listed. P. B.



ETHEL FOX AND ALLAN JONES.

who have achieved great success this season with their joint operatic recitals in costumes. These two young artists possess lovely voices and act extremely well, while their youth and good looks add to the enjoyment of their novelty offering. The three photographs show them as they appear in Manon: (Left) The meeting between Manon and Des Grieux in the first act, (center) The Letter Scene of the second act, and (right) The Repudiation Scene of St. Sulpice. Miss Fox and Mr. Jones also appear in scenes from other operas, which are especially arranged for them by the distinguished artist, Pilar-Morin. (Photos by Apeda.)

THE NEW TSCHAIKOWSKY

The Next Guest Conductor of the San Francisco Symphony
Makes Modern Musical Camps Out of Old Ones

BY THEODORE STEARNS

[Issay Dobrowen, young Russian director of symphony and grand opera, has just been engaged as guest-conductor of the San Francisco Symphony for three months, beginning January 1 next. One of the most picturesque figures in musical Europe today, Dobrowen has recently left his post as Royal Court Conductor at Sofia to direct the Oslo Philharmonic, by command of the King of Norway. Critics and the public on the Continent have been practically staring Dobrowen as he a-conducting goes in all the capitals in Europe, from Moscow to London, from Paris to Warsaw.

THE EDITOR.]

When Adolf Weissmann died a year ago Germany lost her foremost musical critic; the Berlin "B.Z. am Mittag" its greatest personality,—and, incidentally, Issay Dobrowen,

a powerful and long-reaching protagonist. One of Weissmann's last reviews was a tribute to the genius of Dobrowen's conducting, but before that, European critics from Moscow to Zurich, from Oslo to Sofia, had been singing their praises of the uncanny perfection this little wizard achieved with his baton.

I had heard about Dobrowen from members of the Berlin Philharmonic, the Leipzig Gewandhaus Orchestra, the Dresden Staatsoper Kapelle, the Oslo Philharmonic and in every case their faces changed as they spoke of him. Their voices lowered. As a matter of fact it made me impatient. Honestly, I began to grow restless. Had this remarkable Russian no flaw at all in his artistic make-up? If so, why in the world hadn't we heard of him in America?

"What's his great feature?" I finally burst out.

"He is the new Tschaiakowsky," orchestra men told me.

It is the fashion today to be bored about Tschaiakowsky. With the influx of modern cynicism he has become almost antique. Why, he is almost as old as Berlioz and he has been thoroughly thrashed out even in movie orchestras. Consequently this remark did not dent my frontal bone overmuch, but right here let me point out to you that the greatest and most infallible music critics, bar none, are the members of big symphony orchestras. They play under many different guest conductors each season. They know orchestral literature as well—sometimes far better—than those conductors. They are exceedingly hard to please and their private estimate of a new conductor would make a mighty interesting oral review if one could claim audient their thoughts into speech. I resolved to hunt up this "new Tschaiakowsky" and judge for myself.

Issay Dobrowen was, as usual, going and coming across the face of Europe as unobtrusively as a bat, and conducting symphony programs at least six times a week throughout ten months of the year. Like a bat he was flitting quietly from city to city as guest conductor, but he landed in them all as triumphantly as an eagle or a fish-hawk, apparently. I finally got hold of his itinerary. It read as follows: Oslo, Stockholm, Berlin, Moscow, Leningrad, Sofia, Zurich (a wild jump that time), Munich, Mannheim, Halle, Magdeburg, Leipzig, Dresden.

In the last named city I finally heard Issay Dobrowen conduct. And you who think you have heard all the beauties of Tschaiakowsky's Pathetique should have sat in the famous Dresden Gewerbehaus that night. In a word, Dobrowen's Tschaiakowsky was a revelation to me. I suppose I have heard the Pathetique a hundred times, directed by scores of different famous conductors, and fondly imagined there was nothing more to be squeezed out of this gigantic heart-cry.

But the opening bassoon solo had scarcely started when I realized that I was hearing a personal message rather than an orchestral composition. There was no particular variation in tempo, but there was a new clutching appeal to that initial phrase somehow. It was not alone that that particular instrumentalist had an unusually fine tone. Nor was it just because of Dobrowen's personality. All great conductors have that to a large extent. I decided instantly that this new effect on me was due to the unusual handling of the underlying accompaniment. Ta-ta-TAH-ta (an indescribably subtle pause, then) Ta-ta-ta-TAH-ta.

Yes, it was the welling up-and-back of the bass beneath that lifted that solo in a newer meaning. It lifted as a mother's heaving bosom presses against her child. It was all-reaching. Cosmic. In a minute a new gate had opened and we seemed to see just the flash of a vision. A trudging folk; stubbornly hopeful, wearily tortured.

Progressing into the body of the first movement of the symphony, one detail after another sprung to meet my astonished ears. Surging billows racing to embrace a ship and then falling astern. Always the same and yet always different. The crest of a wave has its innumerable methods of speech and, watching them for hours at a stretch, one begins to realize that they are never exactly the same.

In the five-four movement of the Pathetique I heard a new charm. Daintiness—even coquetry—alternated with patches of dogged, head-bowed rhythm. That graceful little uplift of the flutes finishing the major theme just tinyly paused and peeked at you before laughingly toppling over to meet the saddened sisters below. It was as though steppe cloud-shadows were chased by Ukrainian sunshine.

In the last movement—that tremendous heart-cry on the divided strings with the notes of the melody alternating in the first and second violins to give more cohesion,



PROF. ISSAY DOBROWEN

Next guest conductor of the San Francisco Symphony Orchestra.

more hand-grasp—Dobrowen was not merely the conductor. He stood on the director's stand as though Tschaiakowsky stood with him there and both said:

"This is not morbid. This is not even inspiration. It is our true hearts that speak. Hearts as firm as our fir trees and as deep as the soil of Siberia. Washed with blood, maybe, but enduringly tender and hopeful rather than hopeless." And what else could they mean, or else never would that magnificent shout of triumph follow and ring out—as it did that night with such new and blinding intensity, such an apotheosis of individuality, yet so marvelously blended that one felt as though he were an integral part of a procession, pressed shoulder to shoulder with a mighty mass of humanity, marching courageously—invincibly—to the end!

A second of silence. Tschaiakowsky had vanished, but Dobrowen remained. It is little wonder to me now that the foremost European critics are powerless to analyze the conducting of the great young man. As Weissmann put it: "I, personally, am far from over-estimating this Tschaiakowsky work. But Dobrowen undoubtedly leads his hearers into this danger."

There is nothing spectacular either in the conducting methods or the appearance of Dobrowen. Small in stature and of a rather charming ugliness, he is erect and fairly excludes virility, giving the impression of almost heroic ease and unlimited power over his men. He frequently raises his head and gazes intently aloft and as he does this, I noticed, he smiles. His poise is unassailable and while he cuddles nuances almost lovingly he never exaggerates them nor does he lose the thread of his story as it were. In dynamics and in rhythm he is, perhaps, the superior of any conductor living today; greater than any I have ever heard in fact,—in this one respect alone. He is aloof but not ironic. From the manner in which he picks a new tenderness out of the melodies of Beethoven, Schumann or Mozart, or rather, makes blasé orchestra men do so, he must have sympathetic tenderness plus.

Issay Dobrowen was born in Nijni-Novgorod thirty-five years ago and received his musical training at the Conservatory of Moscow, winning the gold medal for piano and composition at sixteen years of age. In 1917 he was appointed leading conductor with the then Imperial Opera in Moscow. He next turned up in Dresden in 1922 as co-director with Fritz Busch, where he staged and directed new productions of Boris Godunoff and, later, Khovantchina. Since then he has conducted several seasons with the Berlin Volksoper, also conducting guest symphony performances with the Berlin Philharmonic. After a season as general music director of the royal opera in Sofia, he was appointed musical director of the Filharmoniske Selskap in Oslo, where he now spends a large part of each season, interspersed with guest performances in practically every large music center of Europe. I am glad to be the first American correspondent to write about him. In a way he is my discovery.

It is extremely difficult to put one's finger on the exact spot of anyone's talent and say "here lies the reason of this man's greatness." Particularly with conductors. That Dobrowen is a hard worker, intense, magnetic, extraordinarily endowed, goes without saying. All of that, naturally. But it goes farther than that. Whatever his baton touches seems to spring into a new life—a new color.

Billions of lovers since the world began have said: "I love you and I would die for you," and yet the time comes to all of us when that expression sounds as though it had never been uttered before.

A Letter from a Grateful Pupil

Wesson, Miss.

May 12, 1930

Dear Mr. Zerffi:

I received your letter sometime ago, and I know I have seemed ungrateful to you for your kindness and consideration, but I have been so busy.

I must tell you why I've been so busy—also the results. Last Saturday we entered the Junior College Field Meet, and I entered a boys' quartette, girls' quartette, boy's solo, and girl's solo. This is an affair which includes all the Junior Colleges of the State, and my pupils all won 1st place, and you can imagine how happy I was. Everybody spoke of "what ease" they sang with. I wanted to tell them, "That's the secret". I was proud of them, and I feel so grateful to you because they had improved so much this year.

I must close. Mr. Ewing and I are looking forward to returning to New York with a great deal of pleasure, and I'm especially happy in the anticipation of my study. I am

Sincerely,

(Signed) M. F. EWING.

WM. A. C. ZERFFI

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Galli-Curci, Jeritza, Schipa Among Budapest Season's Opera Stars

Sergio Failoni Finished Third Successful Year as Conductor—Nathan Milstein a Sensation.

BUDAPEST.—Looking backward over the past season here, it may be said that our musical life has been very active, what with the two opera houses offering a variety of guest singers as well as operatic revivals, while in the concert field not only renowned conductors but whole orchestras have visited us, such as the Vienna Philharmonic, which gave two concerts here under Wilhelm Furtwängler.

By this time you know all about the visit of Galli-Curci with its unusual ramifications. The prices asked for the privilege of hearing this star were beyond anything that has ever been paid in Budapest.

WAGNER CYCLE DE LUXE

Less famous singers were introduced during the course of the Wagner cycle given at the Royal Opera House. For this cycle, which included all of Wagner's works except *Rienzi*, Nanny Larsen-Todsen, Fritz Wolff and Gotthelf Pistor came and sang leading roles with great success.

Larsen-Todsen, who was a magnificent Isolde and Brünnhilde, is well known at the Metropolitan in New York. This was her second visit here and she has already been reengaged for next year. Fritz Wolff is the best imaginable Lohengrin; he has a warm, lovely voice, excellently produced, and is, moreover, a convincing actor. Pistor, from Hamburg, is also a tenor whose excellent qualities were highly appreciated, both in Siegfried and in the *Götterdämmerung*.

JERITZA AND TITO SCHIPA EXPECTED

During the rest of the season we expect to hear Maria Jeritza, Tito Schipa and the entire Vienna Opera Company, which will play here while our own company performs some of the best national Hungarian opera in Vienna. The same exchange arrangement will be made with the Teatro Reale in Rome, next autumn.

Earlier in the season, revivals of Gluck's *Orpheus* and Mozart's *Così fan Tutte*, also at the Royal Opera, failed to catch on. The noble simplicity of the former is strange to the "modern" public, which also seemed to resent the insipidity of the latter's libretto.

A FINE ITALIAN CONDUCTOR

A more fortunate revival was that of *La Gioconda*, under the leadership of Sergio Failoni. This conductor, who three years ago came here from the Carlo Felice Opera in Genoa, and has been a member of the

Budapest Royal Opera ever since, is not only an excellent interpreter of the Italian repertoire, but he belongs to that rare species of Italian conductors who are also thoroughly at home with Wagner. He is a great favorite with the public, who will sorely miss him if he accepts the invitation that has been sent him from the Milan Scala, namely, to become first conductor there.

FURTWÄNGLER AND WALTER CONDUCT

Besides the visit of Furtwängler with his Vienna Philharmonic, mentioned above, we heard two concerts of the Budapest Philharmonic under Bruno Walter. As Walter is one of the world's leading interpreters of Mozart, it was not surprising that the first program should be devoted to this composer's works. The chef d'oeuvre of the concert was the A major piano concerto in which Walter was his own soloist, playing and conducting with an amazing virtuosity which recalled the days when Hans von Bülow was head of the Meiningen Court Theater here, forty-five years ago.

The second concert included Mahler's first symphony, which the composer wrote when he was at the head of the Budapest Opera, in the first epoch of his career. Walter is also the best accredited Mahler interpreter, according to the composer's own correspondence.

MILSTEIN A SENSATION

A great sensation was created here by the first appearance of Nathan Milstein in Budapest. All the imaginable virtues of a great violinist are united in this Russian boy; here technic, beauty and vigor of tone and poetic conception are combined with a special personal charm and the utmost modesty of manner before the public.

Other recent successful recitalists include Jeanne-Marie Darré, Parisian pianiste, who again this year gave a number of concerts, including one with orchestra. She achieved a particular triumph with a now rarely heard Mendelssohn concerto.

Another is Annie Fischer, probably the most talented of the young Hungarian pianists. Recently she gave an orchestral concert which comprised Mozart's A major concerto, Weber's *Konzertstück* and Schumann's concerto. Apart from her irreproachable technic, Annie Fischer's two outstanding qualities are poetry of conception and deep musicality. The former was clearly brought out in the Schumann work and the latter in the *Konzertstück*. S. R.

Los Angeles

(Continued from page 5)

has been signed up for two more, making three years that we are sure of him.

The fourteenth and last popular concert, Sunday afternoon, April 27, was also a request program, opening with Mendelssohn's *Fingal's Cave*. Beethoven's fifth symphony followed. Seldom does one hear this magnificent work receive so marvelous a reading. The cheers were loud and prolonged. Three Wagner numbers followed, Siegfried's *Rheinfahrt*, Wotan's *Farewell* and the *Magic Fire Music* and *Ride of the Valkyries*. Bach's *toccata and fugue*—Wertheim arrangement—again closed the program. The Thursday night scene of frenzied enthusiasm was repeated at the close of the concert.

The Bowl conductors this summer will be: first week, Alfred Hertz; second week, Karl Krueger; next four weeks, Bernardino Molinari; August 19, Pietro Cimini, and the final seven concerts will be conducted by Enrique Arbos.

The audition board of the Hollywood Bowl selected Mme. Mikova, pianist, and Nathan Stewart, baritone, from among the local artists to appear at the Bowl this summer, as soloists. B. L. H.

Max Jacobs to Conduct Young Men's Symphony

Max Jacobs has been appointed conductor of the Young Men's Symphony Orchestra to succeed the late Paul Henneberg. The organization will begin its twenty-eighth season on October 5 at the Yorkville Casino, where regular rehearsals will be held.

Victor Herbert Memorial

The American Society of Composers, Authors, and Publishers, will give its annual concert in memory of Victor Herbert, at the Ritz Carlton Hotel (Crystal Room) on Sunday evening, May 25. The music and speeches will be broadcast through station WEAJ of the National Broadcasting Company.

Mischakoff at Chautauqua

Mischa Mischakoff is affiliated with the Chautauqua Institute this summer as head of the violin department. One scholarship is being offered, for which competing students must take an examination on Saturday, July 5, at ten o'clock, at the violin studio.

Irma Swift Studio Notes

Winifred Short, daughter of Dr. and Mrs. Francis Short, was guest soloist of Court Angela, Catholic Daughters of America, on May 4. Miss Short sang several solos at Mass at the Church of St. Charles Borromeo, Sydney Place, Brooklyn, and also at

At the Sherman Square Studios



BIRGIT LUND,

distinguished singer and teacher, whose studios in the Sherman Square Studios are among the busiest in the building. Mme. Lund has a number of her singers appearing in Broadway productions and, for the concert artist, she is an authorized exponent of the Scandinavian song literature, having studied these songs with the foremost composers of her native country, Norway, as well as those of Sweden and Denmark.

the breakfast which followed at the Elks Club. Miss Short is a pupil of Irma Swift, of New York.

Alois Reiser Married

The marriage of Martha Vaughn and Alois Reiser in Long Beach, Cal., on May 17, has been announced. Mr. Reiser was formerly conductor at the Strand Theaters in New York and Brooklyn and won second prize at Mrs. Coolidge's Chamber Music Festival in 1916 for his quartet.

Col. J. Gray Estey Dead

Col. J. Gray Estey, president of the Estey Organ Company, died at his home in Brattleboro, Vt., on May 20.

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—Chicago Tribune.

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CONCERNING THE RENAISSANCE OF CHORAL MUSIC

A Series of Articles by Father Finn

III. Analysis of Choral Structure (Continued)

[This is the third in this series of authoritative articles by Father Finn. Article II was published in the issue of May 17.—The Editor.]

Applying the considerations of the preceding article to the alto, tenor, and bass sections of a chorus, one readily discovers each group endowed with a rich variety of tone-colors. It is also clear, upon the scrutiny of choral compositions, that from these sections



FATHER FINN

as well as from the soprano-choir, great composers have hoped for multiple timbres. In the opening chorus of the St. Matthew Passion music, Bach probably wanted a viola plus clarinet quality in the alto part of the first choir and a horn quality in the second choir. It is probable, too, that in his "a cappella motets" Bach expected a more vibrant string quality, especially in episodes indicating elasticity. Certainly dark contralto color, without which much of the sonorous Brahms' music is futile, would obstruct altogether the buoyancy required in the horizontal-line which is essential to the proper rendition of sixteenth century polyphony. The alto chorus can be trained to contribute the exact shade of tonality required to set forth properly its detail of the picture.

In choirs of boys and men, the natural alto quality, as given by women, must be ap-

proximated by artificial processes. An experience of over thirty years has failed to discover to the writer more than one boy whose voice could be correctly defined as alto. And in this isolated case, there was room for argument. Two processes have adherents among the leading masters of male choirs: One converts an ordinary baritone voice into a thin, reedy falsetto, functioning in the alto register; the other preserves the G clef register of the boy during voice mutation, saving the volatile, velvety tone of the viola for a more pleasant falsetto alto. The former process has wide vogue among English choirmasters. The latter is used only by a few who have been intrigued by its probable use in the Sistine Choir, while the Spaniards were in control. These artificial alto tones are effective chiefly in ecclesiastical music, the English falsetto giving good effect only when the soprano-part is written low, while the resuscitated Spanish falsetto serves artistic standards quite independently of the soprano position. In choral music designed chiefly for dramatic effect, the falsetto alto is almost useless. Palestrina floats, weaves, wanders, horizontally and comes to rest in an occasional vertical chord with greater facility through the medium of the male falsetto alto than with the exotic richness of the contralto, but in the climactic music of Brahms, Beethoven and those whose counterpoint is securely moored to the vertical masts of the moderns, the artificial alto is almost as useless as a second oboe substituting for a second trumpet.

Wherefore, it behooves the masters of boys' choirs to adjust their repertoire to this vocal limitation, since they cannot by any vocal process adjust their alto sections to the emotional demands of general repertoire. The more impersonal, disembodied, and mystic the nature of a composition, the more satisfactory the strange properties of the falsetto alto or counter-tenor, and the converse is true.

In the tenor and bass choirs there is also need for variety of tonal colors. Lyric tenors, by analogy with the orchestral instruments, can be trained to contribute the timbres of cello, English horn and bassoon, while the robust tenors are endowed with the sonorous open qualities of the tenor brass. In every adequately trained chorus these multiple colors should be at the command of the conductor. Medieval polyphony deteriorates into noisy detonation when the high tenor line is entrusted to a dominating robust quality. Its mysticism and other worldliness is impeded. Likewise, lyric tenors gliding smoothly through the dramatic outbursts of Beethoven and Brahms are totally inadequate to the emotional demands. It is easy for the polychrome conductor so to group his singers as to subdue or give prominence to the particular timbre which the reaction proposed by the composer would seem to require. It is easy, that is to say, if the conductor has studied the art of choral training and conducting from the point of view being elaborated in this brief series of articles.

And, without going into tiresome detail, the same thoughts must be applied to the bass chorus. There are, of course, four outstanding classes of singers who are assigned to the bass line in four part music: baritones, basso-cantantes, stringy low-basses and basso-profundos with the round substantial tones of the bass brass and the 16' pedal notes of the open diapason. To confuse all these in one category is to make as fatal a blunder as an organ builder who would construct a perfectly balanced manual organ and pay no heed to timbres and resonance of the pedal specifications. In four-part music, baritones and basses are invariably allowed to force their voices in the lower range, and deep basses are frequently spoiling color-blend by singing lusty open tones above the F clef staff. Such an admixture of the low string bass (who usually sings "staccato") and the basso-profundo can be made that a composite

effect of profundity and precisely established pitch may be secured, without the snarling, growling, disconcerting articulations so familiar in our modern choruses.

Four-part music is of course much more difficult for good choral singing than eight- or six-part music, for, obviously, the various lines being farther apart the tonal idiosyncrasies of each group have greater freedom for manifestation. Probably, in four-part singing, the bass section offers the greatest tonal problem to the choirmaster, for in America, at least, there seems to be a dearth of real basso-profundos, and the choirmaster is almost coerced into the necessity of inviting the forced intonations of baritones and cantantes. However, there are ways of circumventing this difficulty at least to a certain degree, and the writer will discuss some of these in ensuing papers.

Karl Kraeuter Completes Active Season

as Teacher and as Solo and Ensemble Artist

To Summer for Eighth Consecutive Year at South Mountain.

Karl Kraeuter, well known violinist, will leave New York the middle of June for his eighth regular season of South Mountain Quartet concerts in the Temple of Music on South Mountain, Pittsfield, Mass. Mr. Kraeuter has been a participant at the beautiful New England music center in every season of the quartet since its organization by Mrs. Frederick S. Coolidge.

Until his next New York season, which begins with a recital in October, Mr. Kraeuter will be occupied with the unusual programs of chamber music that feature the South Mountain seasons under the direction of Willem Willeke. In the beautiful natural surroundings of the Massachusetts hills and valleys, music-lovers from miles around have been treated to premieres and revivals of rarities in chamber music literature, and this season, according to Mr. Kraeuter, will be replete with features similar to those of past years. South Mountain is an ideal setting for the performance of these beauties. The place has the poetic inspiration of the Grecian groves and probably nowhere in America can music be heard and studied under more ennobling circumstances. The classic temple is situated on a knoll and from its French doors and windows, the panorama of distant mountains and slopes is spread. Constructed from the timbers of an ancient church, the building has the vernal spell of rustic things without the discomforts that sometimes accompany rusticity. Auditors and performers alike fall under the spell of the changing skies and charming vistas admitted through the windows of the concert hall.

Practice will begin the last of June, and the recitals this season need only resemble those of last year, when such premieres as the Max Reger string trio and the D'Indy and Michael Haydn quintets and such seldom-heard compositions as the Mozart clarinet quintet and the Reger sextet were programmed, to bring numerous rare treats before the auditors and students of the musical colony. The third quartet of Dohnanyi and a new sextet of D'Indy are being considered.

Growth in attendance each year has been the effect of these Sunday afternoon programs by the South Mountain Quartet. Mr. Kraeuter appears as violinist of the trio and first violinist of the quartet. In the student colony he will teach two afternoons a week and will assist with the student ensemble practice. In past seasons, at the regular contests, Kraeuter pupils have never failed to win prizes and scholarships. His pupils play for him two afternoons a week, and with all day to practice under the spell of the beautiful natural atmosphere of the surroundings and with none of the distractions of city life, they are enabled to make immensely more rapid progress than is usually possible during winter studies. As part of the instruction pupils attend the ensemble courses under Mr. Willeke and at the close of the summer the entire student colony comes together for two concerts, in which each pupil has a chance to be heard in trio, quartet, quintet, ensemble or solo. Prizes are awarded then for industry and accomplishment during the summer.

Mr. Kraeuter's departure for Pittsfield winds up his fifth season on the faculty of the Institute of Musical Art of the Juilliard School of Music; several of his private pupils will accompany him to Pittsfield for the summer.

His appearances with Katherine Bacon, pianist, and in recital in compositions of Aurelio Giorni are the final New York dates of this prominent member of the Elshuco Trio. He has thus concluded a very active

season that comprised not only the trio's subscription series of four New York concerts but embraced also numerous out-of-town recitals, in solo and ensemble programs, as well as joint recitals with his famous sister, Phyllis Kraeuter, cellist. Brother and



KARL KRAEUTER

sister appeared in the twenty-fifth anniversary program of the Institute of Musical Art at Carnegie Hall, when they were chosen from among the artist-graduates to play the Brahms Double Concerto for violin and cello with the Institute Orchestra. Besides the fame he has attained as a violin virtuoso and ensemble artist, Mr. Kraeuter is known as a composer. His Appassionata for bassoon, an instrument for which compositions are rare, has been played frequently, and he also has to his credit numerous compositions for violin, quartet, trio and quintet, as well as overtures and songs.

Mr. Kraeuter is descended from a long line of musicians. He received his early training in Columbus, Ohio, his birthplace, and upon arrival in New York began his studies at the Institute of Musical Art under Franz Kneisel. His student career was filled with numerous honors and since his debut as a concert recitalist he has made a splendid record, winning from critic and public alike a series of notable marks of praise.

Upon his appearance last November for the first time as violinist with the Elshuco Trio, the New York Post said, "He played with the artistry of the master, color and brilliancy of the scherzo and finale showing him to be a distinct acquisition to the famous group of musicians."

A typical critical comment on one of his out-of-town recitals was that of the Saint Paul Pioneer Press which stated, in part, "Mr. Kraeuter's playing is suffused with fine artistic sincerity and a tone of precision and purity."

Irma Swift Pupils' Recital

Irma Swift, coloratura soprano and teacher, announces a recital of her pupils to be given at Steinway Hall on June 5. From the program it is evident that these are advanced pupils. Such arias as Depuis le jour, from Louise, by Charpentier; Vissi D'Arte, from Tosca; Stride la Vampa, from Trovatore; Roberto, o tu che adoro, from Roberto il Diabolo (Meyerbeer), as well as standard classic and modern songs, are to be sung.

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VOICE ON THE PHONE: Hello! Let me speak to Mr. Hutchins, please. Hello! Mr. Hutchins? This is Harry Roland of the booking office.

HUTCHINS: How are you, Harry? I suppose you want to know something about the little girl you sent me yesterday for a voice test?

MANAGER: That's just it. You see, Metro-Goldwyn is very much interested in that youngster. Last week she had a screen test and as far as her appearance and ability to read lines are concerned the contract is as good as signed. However, they claim that they are not signing any juveniles these days unless they can sing. What kind of a voice has she got?

HUTCHINS: Well, Harry, to tell you the truth, she has a very lovely little voice of excellent quality. I like her natural style of singing very, very much, but remember, it will never be a powerful voice.

MANAGER: Aw, that's all right. When they turn the juice on out there at the studio, they make a whisper sound like a blast of dynamite. She photographs like a million dollars, too. I have never seen such glorious eyes. They think she is a second Joan Crawford. So you're sure she is good, eh? That certainly takes a load off my mind. I'd hate to lose the commissions I'll make on this baby.

HUTCHINS: Yes, you can tell them at the studio that I think she has a very light, high, lyric soprano voice of pleasing quality.

MANAGER: Eh? What's that you say? She is a high soprano?

HUTCHINS: Yes.

MANAGER: But that's impossible! In this picture they have in mind for her she must play the part of a southern girl. In the beginning she sings a sort of Negro spiritual.

HUTCHINS: Can't they transpose the song to a higher key?

MANAGER: Not a chance! She's got to sing low in order to fit the character. You must train her voice low.

HUTCHINS: Harry, this girl has a light, high soprano. It would take more than a year to strengthen that lower register enough for her to sing a Negro spiritual written in a contralto key.

MANAGER: She sang a song for me the other day in that low voice that they want her to use in this picture.

HUTCHINS: Yes, I know. I heard her sing that song, but she was using a forced, unnatural chest tone. Did you notice how hoarse her speaking voice was when she had finished?

MANAGER: Yes, I did, but she told me she had a cold.

HUTCHINS: No, that was not the reason for her hoarseness. It was entirely due to incorrect singing. She did not have a cold. However, singing with that cramped position of the vocal cords causes an acute laryngeal congestion and one has all the symptoms of a cold.

MANAGER: Well, it doesn't matter, you've got to teach her how to sing low or we'll lose this big contract.

HUTCHINS: Another thing, Harry—if she forces her voice down out of its natural range the resulting tones will be harsh, strident and utterly lacking in beautiful tone quality. Her singing will not record well on the microphone.

MANAGER: Yes, I understand, but I can't tell that story to M-G-M. They want that girl but she must be able to sing those low "blues" types of song. Now, John, you make an exception in this case and work on the lower part of her voice.

HUTCHINS: Let me explain to you the exact situation facing this girl.

MANAGER: All right, go ahead!

HUTCHINS: First of all, she is very young. As a matter of fact, her voice is very immature for a girl of eighteen. She is, moreover, somewhat delicately constituted, physically.

MANAGER: Yes, she is a frail little thing.

HUTCHINS: No matter what we may wish to make her voice, it is and will be for some time to come, a small, high voice. If she sings these low notes in full voice, the resulting tones will be produced by a mechanism that is absolutely unnatural and foreign to this voice. Perhaps she might be able to sing chest tones for about a year or two. Let us grant that her vocal constitution would stand up under this tremendous self-inflicted strain. In any event she would not go very far in the picture business because the resulting tone quality would be very unmusical.

MANAGER: I guess that's all very true, but why worry about next year. Let's get her to sing some way and not lose this commission. If you can only develop those low tones I'll get her the job and we'll let the future take care of itself.

HUTCHINS: Harry, this girl has talent and I know that she will develop into a fine artist, but it will take time.

MANAGER: Well, I can't wait!

HUTCHINS: I cannot, conscientiously, ruin her entire career in order to procure her one engagement.

MANAGER: Then you won't train her voice low.

HUTCHINS: Don't you understand—

MANAGER:—Guess I'll have to get another teacher for her then.

HUTCHINS: I'm sorry, Harry. Good-bye.

MANAGER: Good-bye.

Telephone—Clank!

Quick curtain.

Healy's Light Opera Plans Approved

The Central Council of San Francisco Civic Clubs, at its regular meeting on May 2, passed a resolution endorsing the proposed entry into the field of music and entertainment of the San Francisco Light Opera Company and the San Francisco League of Light Opera, and assured Frank W. Healy, the prime mover in this enterprise, of its unqualified approval of his laudable efforts in behalf of San Francisco in providing its citizens with light opera performances.

Milwaukee Charmed by Lippe

When Juliette Lippe appeared at the closing recital of Margaret Rice's Fine Arts Series in Milwaukee, she scored another brilliant success. The Herald commented in part: "Mme. Lippe possesses a voice of rare range, much greater than is heard usually. If pronounced beauty of tone and ease of production are considered, the register, however, is reduced. In these narrower limits, however, her voice shows a timbre and sweetness which assure this artist a prominent place among the eminent singers."

Charles Stratton's Summer Plans

At the close of his sixth consecutive recital for the Brooklyn Institute of Music in the Academy of Music in April, Charles Stratton, upon leaving the platform, was

reengaged for a recital there next season. At this time he plans to devote half of his program to request numbers from his auditors at previous recitals.

The tenor has taken a cottage at Croton, New York, where he intends to spend the greater part of the summer. Next season he will have as his personal representative Maurice Anderson.

Proschowski Impressed by Supervisors

Frantz Proschowski is convinced from the number of logically thinking supervisors with whom he came in contact recently in Chicago at the Music Supervisors' National Conference that the day of making children croon in the heads until their voices die away into sounds without intonation, climax or expression, will soon vanish from the system of public school teaching, as well as the high breathing methods from the hips and up, the swinging from the arms, etc.

Mr. Proschowski contends that "it is almost time that common sense prevailed over ignorance and that those who preach and practice the art of singing should recognize the human voice through sounds instead of distorted unmusical, insignificant, vocal sounds."

"General musical education existing in the schools of this country is of such a superior nature that any child with any inclination toward music and musical talent will have ample opportunity, under the present system



FRANTZ PROSCHOWSKI AND ALICE STURDY,

one of the most prominent and progressive music supervisors of Los Angeles. The picture was taken during the recent convention in Chicago.

of education, to develop his or her respective talents. I heard some demonstrations in harmony that were nothing short of being marvellous and would have done credit to instruction given at any conservatory, either in Europe or America.

"One of the greatest pleasures I had recently was meeting Francis A. Wheeler of the Centenary College of Louisiana, Shreveport. He has a most wonderful collection of x-ray pictures of sinus cavities, and in him I found a serious, intelligent, independent thinking man, full of courage to exploit some of the most interesting theories regarding singing, discoveries which would help the teacher in analyzing difficulties where the sense of hearing could not discover them. I trust Mr. Wheeler will find universal encouragement in his research work. He possesses originality and courage.

"In going to the Chicago Musical College permanently, it is with great regret that I had to sever my pleasant relations with Stewart Ross, one of the finest vocal coaches I have ever met. I am certain there is no one in New York, to my knowledge, who is his equal. No doubt Rosa Ponselle, the world's greatest singer, knows what she is doing when she has Mr. Ross to accompany her."

The first of the month Mr. Proschowski went on a fishing trip in the Ozarks after which he went to Kearney, Neb., for a brief master class beginning the week of May 12. Four weeks following he will teach in Kansas City and then return to the Chicago Musical College for the summer session.

Elsa Lehman Heard by Club Women

Elsa Lehman delighted a number of club women at the studio of Rhea Silberta in the Hotel Ansonia recently with a program of Songs of the South interpreted in her inimitable fashion.

Mme. Lehman's offering is a decided novelty, the songs are varied, and the artist's interpretations never border on the monotonous.

Vocally she has developed considerably since last heard here. Her repertory, an extensive one, revealed intensive research and a seriousness of purpose that is highly commendable. Edwin MacArthur at the piano added to the success of the recital.

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Anna Goedhart	Olga de Stroumillo
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Dorothy Jago	*Ralph Wolf
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VIOLIN

S. E. Albisser	Elizabeth Searle
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Suzanne K. Gussow	Edgar Williams
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Ted Shawn Earns a Series of Triumphs in Germany

Ted Shawn, who sailed for Europe late in February and scored a success of wide dimensions when he made his debut in Bachsaal, Berlin, on March 15, has been repeating his triumphs in Munich, Dusseldorf and Cologne.

Although he had never danced before in Europe, outside of England, Mr. Shawn's fame had preceded him and the audience which filled Bachsaal to capacity on the occasion of his debut was representative of dance enthusiasts from all parts of Germany, among whom were Margarete Wallman, head of the Mary Wigman School of Berlin, and Dr. Emmel, director of the Dance Congress to be held in Berlin in June. From Dresden came Palucca, and Herr Joost from Essen, Niddy Impekoven, Albo, the first ballerino from the Kroll Opera House, Dr. Hans Hildebrandt of Stuttgart, Prof. Molzahn from Breslau, Kurt Schwitters, leading Dadaist from Hanover; Maier, the composer from Cologne; Hans Strobach, the director of the Cologne opera, and many others.

After the performance a supper for eighty guests was given in honor of Mr. Shawn by Katherine Dreer, president of the Societe Anonyme, at the Adlon Hotel. Describing this event the Paris edition of The Chicago Tribune said: "The whole Berlin world of art had been invited." During the supper, Frau Luise Wolff, Berlin's greatest patron of music because of her connection for fifty years with the Wolff and Sachs bureau, suggested that a cable be sent to Ruth St. Denis. The message read as follows: "Shawn's debut great success. Berlin does not stop applauding." It was dictated by Dr. Feder, editor of The Berliner Tageblatt, and signed by the sixteen eminent guests who sat at the table of honor.

Among the tributes from the press the following are quoted:

Said Oscar Bie, Germany's foremost dance critic, in the Berliner Boersen Courier, and whose word on this subject carries more weight than that of any other writer in Germany: "A fine and powerful yet subtle phenomenon. No ballet of the European school but an assimilation of the folks-motif of all lands. Especially successful are his American Indian dances.—Thunderbird and the Dance of Greeting, which combine natural movement with studied stylistic forms. One has the impression of a profoundly studied and original art, which has a mission and which possesses technic. Also a Japanese Spear Dance is a work of high art, of manly energy and rhythm, dramatically composed in austere line. Three Spanish dances are filled with beautiful fire, strongly interwoven with step-motifs, which, however, do not contradict the original conception. It is beautiful to see him move and hold his rhythm. He is indeed a man in the manifold varied expressions of his art, born of assiduity, whose roots are sunk deep in the soil. No floater, no turner, but a powerful sculptor of the body."

"A manly dancer of a magnificent type, he places his brilliantly artistic and varied knowledge at the service of his manifold expressions: Indian, Japanese and Spanish dances, besides the classical representation of Prometheus Bound, The Bullgod, closing with The Cosmic Dance of Siva," said the Berliner Tageblatt.

"It was a superb exhibition of marvelous dancing that the great artist put on the

boards . . . Ted Shawn can well call himself America's best dancer. The American colony can be proud of his unpretentious personality, his unrivalled dancing." This was the comment of the Chicago Tribune (Paris edition).

"Ted Shawn, America's most noted dancer, gave his guest performance on Saturday evening at the Schauspielhaus. The impression was uncommonly strong and harmonious, the applause enthusiastic. One experienced the unusual presence of a manly dancer of classical form. His masterly knowledge alone would have been seen in the subtle rhythmic movements of the Spanish Flamencos. But the essence of this dancer is rooted in religion. Shawn studied the cultural dances of many nations at their source, and his strong, deeply felt recreations of these dances produce the effect of master copies in the realm of painting. . . . It was amazing! The transition from the statuesque quiet of the idol into the rhythmic movement showed prefiguratively the life symbol of the Shiva dance. It was a rare experience based on the broad psychology of folk-knowledge." (Muenchener Neuesten Nachrichten.)

B.

Pius X Summer School

The fourteenth summer session of the Pius X School of Liturgical Music will be conducted at the College of the Sacred Heart, New York, from Tuesday, June 24, to Saturday, August 2. As in former years, the program of study includes courses in Gregorian Chant, the Justine Ward Method Teaching Music, Gregorian Accompaniment and the special course in Sight Reading.

In addition to these courses, there will be four others of supreme interest to choir masters and teachers who desire to obtain the highest degree of training in church music, and to people who are interested in music solely from the cultural side. Rev. Dom Maur Sablayrolles, O.S.B., will give a course in Liturgical Singing, which will afford the unique advantage of Benedictine instruction in the principles and the practice of liturgical singing. The monks of Solesmes are world-famed for their incomparable rendering of Gregorian Chant, and Dom Sablayrolles is their representative in this country. He is recognized in Europe as one of the greatest conductors in the field of church music.

The course in Advanced Chironomy will be given by Mrs. Justine Ward. This training in the rhythmical interpretation of the Chant will be open to students who have already studied Gregorian music. Mrs. Ward is a pupil of the late Dom Mocquereau, O.S.B., with whom she studied many years. Polyphonic Singing will include a study of the choicest compositions of the various schools from the 16th and 15th centuries. This course will be given by Edmund Holden, of the faculty of the Pius X School. Mr. Holden will also be the instructor in Musical Appreciation.

Two interesting features of the summer session on the practical and pedagogical side will be the Training of a Boy Choir, and the Methods as demonstrated by classes from the Model School, organized and directed by Mother Stevens. In the Boy Choir course,



TED SHAWN IN BAVARIAN COSTUME

stress will be laid on the fundamentals of voice production in the individual boy and in the group, and on the compositions which are most needed by choir conductors. The Model School will assemble daily to afford opportunity of demonstrating essential elements of educational psychology and the steps in presentation of material. Experienced teachers who have received the supervisor's diploma will teach classes of children from the grammar grades and from High School.

The Pius X Choir assists at the courses in Gregorian Chant and Polyphonic Singing, and will join with the whole Summer School in the liturgical singing directed by Dom Sablayrolles.

For teachers and college students who attend Summer School for credit towards a degree, there is the additional advantage that each thirty-hour course with examination offered in the Pius X School merits two college credits, as the school is registered in the University of the State of New York.

Wolff & Sachs to Manage Pinnera in Europe

Haensel & Jones announce that, due to her success in Germany this season in both concert and opera, the well known Berlin managerial firm of Wolff & Sachs will act as Gina Pinnera's European booking repre-

sentatives for not only the German speaking countries but also for Scandinavia. France, Belgium and Holland will likewise hear the American soprano on her next European tour, scheduled to start in the late fall.

The Normal Institute Faculty

The American Institute of Normal Methods, which was founded in 1884, begins its fortieth annual session at Lasell Seminary, Auburndale, Mass., on July 9. The object of the Institute is teacher training in school music and art. In a foreword to the handsome prospectus issued by the Institute it is pointed out that modern education is demanding more and more of the grade teacher, supervisor and director of music. To this may be added that more and more is being demanded also of the private music teacher.

In early times the music teacher was merely the failure among virtuosos or the needy amateur. Gradually music teaching, being profitable, became a recognized profession, and finally emerged into the schools, so that today, whether in the studio or in the school, some knowledge of pedagogy is demanded. The teaching of teachers has become an important matter, and the entire teaching fabric in all of its branches is now interwoven into a single great unit.

The American Institute of Normal Methods is equipped to teach every branch of this complex matter. Its faculty, headed by Osbourne McConathy, director, is as follows: Louise B. Chapin, head teacher, Boston branch of the English Folk Dance Society; F. Edna Davis, special assistant to the director of music, Philadelphia, and teacher of methods; Temple University; Frances Dunning, director of music, State Normal School, Newark, N. J.; Francis Findlay, director of the Department of Public School Music, New England Conservatory, Boston; Frances G. French, assistant supervisor of music, Boston; C. Paul Herfurth, director of instrumental music, East Orange, N. J.; Alma D. Holton, supervisor of music, Melrose, Mass.; Maude M. Howes, supervisor of music, Quincy, Mass.; Alice E. Jones, supervisor of music, Evanston, Ill., and instructor in public school music, Northwestern University; Esther Stevens Kendall, teacher of voice, Boston; Margaret Lowry, educational director of the Kansas City Symphony Orchestra; Grace G. Pierce, supervisor of music, Arlington, Mass.; Nellie Wicher Shaw, supervisor of music, Brockton, Mass.; Francis L. Strickland, professor of history and the psychology of religion, Boston University, and lecturer in Educational Psychology, New England Conservatory of Music; Margaret Tuthill, assistant supervisor of music, Quincy, Mass.; Harry E. Whittemore, director of music, Somerville, Mass.

As already announced, there will be this year, for the second time, a symposium on public school music and a music festival.

The American Institute of Normal Methods is so organized as to give individual attention to its students. It contains high standards of accomplishment and musicianship compatible with its pioneer position among the summer training courses of the country.

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"He played Schumann with much charm and gave an intelligent, well-wrought performance of Bach."—*New York Herald Tribune.*

"Mr. Laros revealed meticulous attention to the content and spirit of the compositions, and welded his musicians into a first-rate ensemble of instrumentalists."—*Bethlehem (Pa.) Globe-Times.*

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The work done by Klara Marie See, disciple of vonKlenner (celebrated Viardot-Garcia method) in the Illinois School for the Blind, was superbly exemplified at the recent annual concert. 125 sightless young



KLARA MARIE SEE

people sang, under her direction, glees, spirituals, Saar's To Music, Verdi's March from Aida, with climax in the Bach-Gounod Ave Maria. All this was of course from memory, the direct road being Mme. See's splendid accomplishment in setting the Garcia Method in Braille (finger-reading.)

As head of the vocal department of this institution she has brought it into the limelight of national publicity, making the State of Illinois a leader among the blind, Frederick G. Meyers, the director of music, also putting brains and energy into that department. A notable event was the singing of the service in the Episcopal Church of Jacksonville, Ill., on Easter Sunday, the fresh young voices sounding forth the Glory of God.

Mme. See has achieved a fine reputation in the East through her appearances in New York and at Lake Chautauque, where she goes annually for up-to-date knowledge of all things vocal. Mignon Spence and Katharine Parker were her vocal pupils, and have won prominence as opera and concert singers, reflecting honors on the vonKlenner-Viardot-Garcia-See training.

Rina Gigli Heard in Recital

Gigli, operatic tenor of the Metropolitan Opera Company, played the role of "the proud father" on the afternoon of May 9, when his fourteen-year-old daughter, Rina, participated in an afternoon recital at the home of Maria Carreras, her teacher. Miss Rina played three Chopin numbers, Nocturne, op. 55, No. 1, the C sharp minor waltz, and the A major polonaise, with decided musicianship and sensitive understanding of the composer. Her technic was speedy and well defined, her phrasings were marked, and the little pianist has a fervor and dash to her playing which give it character and decided form.

Others participating on the program were Louise Clement, who played numbers by Chopin and Brahms; Glauco D'Attili, who gave an excellent account of himself in the Mozart sixteenth sonata, and who, as a little boy about nine years old, shows decided promise of a fine talent; also Aurora Mauro Cottone, Irma Aivano and Lucia Avella.

After the entertainment Mme. Carreras received her guests, and refreshments were served.

First Piano Class Conference Meets

On April 26, over 100 persons interested in the latest developments of the piano class movement, met in New York City. The conference was held under the auspices of the National Bureau for the Advancement of Music. At the opening meeting Mr. Tremaine explained that the purpose of the conference was to throw more light on the piano class situation by hearing talks on the subject, prepared from various viewpoints, and to give teachers an opportunity to discuss their problems and to profit from each other's experience. Some of the speakers were Ella H. Mason, Osbourne McConathy, Ernest Ash, Paul Kempf, Addye Yeargain Hall and George H. Gartlan.

There will be a similar meeting held in the fall.

Onegin Scores in Carmen

A recent revival of Carmen at the Municipal Opera in Berlin was the occasion for another Onegin triumph, when this artist appeared in the title role.

In marvelous voice, as though counting for naught her recent American tour of forty-two concerts in thirteen weeks, Mme. Onegin gave a thrilling portrayal of Bizet's heroine.

Last year her Dalila was extolled as a triumph without rival, but in the role of Carmen she has surpassed herself.

Mme. Onegin will return next season for her seventh season in this country. She will make a limited tour of three months, and has already been booked for the three orchestral appearances allowed in her itinerary—with the Detroit, Minneapolis, and Philadelphia orchestras.

Lila Robeson Lauded in Home City

The high opinion in which Lila Robeson is held in her home city, Cleveland, Ohio, is evident from the way in which the press referred to her singing when she appeared as soloist with the Bach Chorus on April 27.

Miss Robeson sang groups of solos and also two numbers, Laudamus Te and Agnus Dei, from excerpts from the Mass in B minor, and, as Archie Bell said in the News, "she contributed much to the eminent success of the program, because it is always a pleasure to Clevelanders to hear her beautiful voice and to note the artistry with which she uses it." James H. Rogers in the Plain Dealer spoke of Miss Robeson as "one of the most gifted vocalists on the concert platform today," and declared that she sang her two numbers from the Mass beautifully, while her solos, four sacred songs, uncommonly well chosen, were admirably sung. Arthur Shepherd's review of the concert in the Press was headlined "Miss Robeson's Singing Lauded," and in his report itself he stated that there was some very beautiful singing on the part of the contralto, whose art seems to grow in excellence with the passing years. "Her delivery of the difficult Agnus Dei and Laudamus Te were marked by admirable command in phrasing and flexibility of vocalization," he said. "The ease with which these arias were sung, coupled with a true regard to the spirit and style, put the stamp of mastery on the art of this admirable singer of whom Cleveland is justly proud."

Another appearance for Miss Robeson in her home city was in recital before the College Club on May 5.

Barrere Little Symphony Triumphs on Southern Tour

While on their tour of the South, from which they have returned but a few weeks, the Barrere Little Symphony Orchestra, under the direction of Georges Barrere, was everywhere awarded the most superlative praise, thereby sustaining their already splendid reputation.

In Jacksonville, Fla., for instance, the Times Union stated that from the first number the audience at once recognized the master and his most excellent players, all enthused with the score and making an impression that prevailed during the evening. This same critic added that as a conductor Mr. Barrere succeeded in bringing from his small ensemble results that seemed almost impossible, while as a flute soloist, "the great flutist of the age, perhaps of any age," he gave without doubt as exquisite a demonstration of this instrument as could be imagined. All in all, the Barrere concert, according to the local press, was "a perfect success," "their triumph was complete." In Shreveport, La., the critic of the Times declared that the concert by the Barrere Little Symphony was "a rare musical treat" that Mr. Barrere has "high genius," and in Charleston, S. C., it was the opinion of the News-Courier that Mr. Barrere and his associates exemplified oneness of purpose. "The musicianly skill of the orchestra was shown in its excellence of performance, while to those who admire Barrere the flutist, there was rejoicing that he should have added solos," said the critic of this paper.

Goldkette Triumphs as Soloist With Detroit Symphony

Jean Goldkette, well-known in Detroit and elsewhere as "a master of dance music," revealed himself "also a master of classics" on the occasion of his debut with the Detroit Symphony Orchestra, this according to R. McLaughlin in the headline of his review in the Detroit News.

One of the largest audiences that ever gathered in Orchestra Hall for a Sunday afternoon concert came to hear Mr. Goldkette, and the pianist also received more floral tributes than ever filled the hall at one time. All of which was well rewarded for Mr. Goldkette immediately established himself with press and public as a piano virtuoso in the more serious field of concert playing. He played with the orchestra the MacDowell first concerto in A minor, giving it "a performance that rang true, a beautiful masterful interpretation," said H. W. in the Free Press, and added that it was one of the most exciting readings of any pianist for some time, for he infused into the work a wealth of understanding and beauty, while in technical ability he proved beyond any doubt that his equipment matched that of the foremost of American pianists. Ralph Holmes stated in the Evening Times that Mr. Goldkette revealed a facility of technic and interpretive insight that surpassed many a piano soloist

who appeared with the Detroit Symphony in the last dozen years, that he met all the requirements of this remarkable concerto with apparent ease, playing with spirit and style and plenty of color, and that no one begrudged him the spontaneous ovation which followed.

Margery Maxwell in Demand

Margery Maxwell, who is starring in the light operas presented in Chicago by the Chicago Civic Opera Company at the new Civic Theater, is an American soprano who has been in great demand since her debut in grand opera with the Chicago Opera Association during the late Campanini's regime. Miss Maxwell is a graduate of the Montana University and all her musical studies took place in the land of her birth, America. She has sung many leading soprano roles



MARGERY MAXWELL

with the Chicago Opera, the Ravinia Opera and various European opera companies. Miss Maxwell has also done considerable concert work and she has frequently been engaged with our leading orchestras for solo work. After the nine week light opera season sponsored by the Chicago Civic Opera Company, Miss Maxwell will again be heard with the Ravinia Opera from June 21 to September 1, and in all probability will sing during the Chicago Opera's fall season of light opera. From this it will be seen that Miss Maxwell is busy twelve months of the year, al-

ways winning the praise of the press and the plaudits of the public. Voice, good looks, musical intelligence, fine English, French and Italian diction are among the qualities that have placed her so high as an operatic, concert and light opera singer.

Claire Alcee Pleases Paris Audience

Claire Alcee, who is now in Europe with her husband, Andrew S. White, is meeting with the same high praise from critics that was awarded her following her debut in recital in New York last year and in opera in Philadelphia.

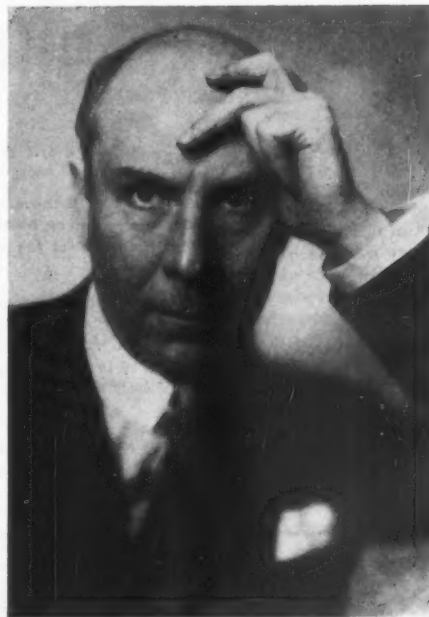
On April 9, Mr. and Mrs. White gave a tea at the Hotel Crillon in Paris to a hundred or more guests, including a representative group from the American colony. Miss Alcee charmed her guests by her singing of a program which included operatic arias from The Marriage of Figaro, Don Giovanni and Louise, and songs by Schubert, Brahms, Franck, Chabrier, Ravel, Carpenter and Griffes. The critics, too, were greatly pleased with her singing, and praised her natural soprano voice of exceptional richness and her thoroughly artistic personality. A few days later the charming singer and her husband were guests at a tea given by the Vicomtesse Benoist d'Azy at her residence in the Rue Fabert, where portraits and landscapes executed by the Princess Wolkonsky were on view for the guests.

Shortly thereafter Mr. and Mrs. White left for Berlin, where Miss Alcee gave a concert on May 5.

Zaslavsky Triumphs in Vienna

Georges Zaslavsky, conductor of the former Beethoven Symphony Orchestra of New York, is now in Europe, where he is to conduct a series of orchestral concerts in various cities. On May 13, before an audience that filled the Grosser Musik Verein Saal in Vienna to the doors, he led the Vienna Symphony Orchestra in a brilliant concert. Despite the fact that a trunk full of musical scores had been lost, and Mr. Zaslavsky was obliged to make a last minute change in program, according to a cable report from Vienna, he had "a veritable triumph." The program included Beethoven's Third Overture to Leonore and the Fifth Symphony, Dukas' Sorcerer's Apprentice, and Stravinsky's Firebird. So inspired was his conducting and so completely did the orchestra follow his direction, that he was obliged to respond to about eight encores at the close of the evening.

ROBERT HEGER



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Metropolitan Opera Attracts Large Audiences in Cleveland

Bori, Gigli, Martinelli, Tibbett, Corona Featured—Superb Performances Given.

CLEVELAND, OHIO.—The annual season of the Metropolitan Opera Company under civic auspices came May 5-10 in the public auditorium. Though a slight deficit was announced this year, there will be no call on the guarantors, it was stated by Harold J. Miskell, manager of the Northern Ohio Opera Association, which is headed by Robert J. Bulkley.

The season opened with Ponselle singing La Gioconda, and with Gigli singing the role always before allotted to Martinelli. Both triumphed in their customary brilliant manner, as did Julia Claussen, with a multitude of social friends sitting in the audience. Gladys Swarthout did a splendid job as La Cieca, and Pinza was excellent in the part of Alysse. Serafin conducted.

Louise, starring the delectable Bori, was the second night's entertainment, with Hasselmans conducting. The new French tenor, Antonin Trantoul, won only mild approba-

tion with his singing of Julien, but Bori, and Leon Rothier as her father, brought down the house with their magnificent singing and acting. Ina Bourskaya put the maximum of interest into the somewhat thankless role of the mother. The settings and choral effects were breathtaking.

The operatic twins, Cavalleria Rusticana and Pagliacci, were given Wednesday night. The Mascagni opera went on first, with Ponselle doing some of the best singing of her career, causing the frenzied audience to call her back repeatedly—almost making her late for the train she was taking back to New York immediately after the curtain. Gladys Swarthout was capable as Lola, Gigli was a forceful Turiddu, Basiola was good in the part of Alfio, and Philine Falco did well by her role of Mamma Lucia. Bellezza conducted both this and the Leoncavallo opus, which starred Editha Fleischer, Martinelli, Danise, Bada and Cehanovsky.

La Boheme, the following night, was a singular triumph for Martinelli, who sang with exquisite feeling and simplicity the role of Rodolfo. He seemed to eclipse even the fragile loveliness and dramatic capability of Bori as Mimi. Fleischer made a robust but captivating Musetta (substituting for Nanette Guilford, whose name was on the program) and the four artists were nicely sung by Millo Picco, Paolo Ananian,

Giordano Paltrinieri and Ezio Pinza. Bellezza conducted.

Carmen, given at the Friday matinee, starred Ina Bourskaya, who gave a fiery, tempestuous and altogether interesting interpretation of the Spanish Siren. Trantoul left much to be desired from a pictorial standpoint, but sang Don Jose's music with strength and spirit. Queena Mario was an exquisite Micaela and Pinza made an unforgettably handsome and imperious Toreador. Hasselmans conducted stirringly.

The same night, Rimsky-Korsakoff's Sadko brought forth the largest attendance of the week, which rather indicates that Cleveland is improving in musical perception. (Novelties and "first-times" are usually not so well attended in these parts). The audience gave the magnificent ballets and settings one ovation after another and showered the singers, Frederick Jagel, Editha Fleischer, Julia Claussen and Gladys Swarthout, with applause. Serafin's conducting was a tour de force, as always.

Bori was delightful in La Traviata at the Saturday matinee, and Armand Tokatyan never sang better than as the doleful and thick-headed Alfredo. Lawrence Tibbett, singing Germont pere, won thunderous applause upon his entrance and after his second act aria, and Serafin made the score light, lyric and altogether fascinating.

Il Trovatore closed the week's performances Saturday night, with Leonora Corona singing the leading role and with Martinelli a golden-voiced Manrico. Claussen was Azucena and Danise was Count di Luna, while Serafin drew out every bit of value from the hurdy-gurdy music.

E. C.

Hall Johnson Negro Choir

The Hall Johnson Negro Choir gave a Sunday night concert at the Mansfield Theater, the same theater, incidentally, in which they appear on week days in the Pulitzer prize play, Green Pastures. The program was typical of the interesting offerings of this organization, and, as usual, quickly caught the interest of the audience. First there were a few spirituals, some familiar and others not often appearing on concert programs; they included Great Day, Won't Stop Prayin', Oh Graveyard, Oh Lord Have Mercy On Me, Dat Suits Me, and Wade in de Water. Departing somewhat from the usual order of things, one part of the program was devoted entirely to compositions by the conductor. In many respects these numbers formed the highlights of the concert. They represented, in Hall Johnson's own words, "attempts to reproduce the spirit of the traditional Negro melodies and aim at preserving their emotional content rather than perfection of ensemble and refinement of method." They appeared to be highly successful in both of these particulars, carrying with them unmistakable evidence of the Negro's inborn sense of drama and emotional exuberance. There were recalls and encores without number. A second concert is to be given at the same theater on Sunday evening, May 25.

Wilson Lamb Male Singers Give Second Recital

On May 14, a good sized audience greeted the Wilson Lamb Male Quartet, comprised of David Lewis, Clyde Emmons, Frank Murtha, and John Cairney, in their second concert of the season, which took place at the studio of Wilson Lamb in East Orange, N. J. The quartet sang numbers by Speaks, Geibel, Foster, Freund, Bartlett, Johnson, Bland and Burleigh with marked style and intelligence, fine ensemble and large climaxes. They were enthusiastically received after every number and responded to encores. The fact that every member of this ensemble of singers has the qualities of an individual soloist has been commented upon before in the columns of the MUSICAL COURIER; however, the effect is so striking that it is here mentioned again. I Hear You Calling Me was sung by David Lewis, who has a light tenor voice of good quality. Clyde Emmons, an excellent basso, sang Bell of the Sea (Lamb). Frank Murtha, tenor, artistically interpreted and sang, I'll Sing Thee Songs of Araby (Clay), and John Cairney's baritone voice rang out clear

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and clear in the large auditorium in the singing of Nirvana, by Adams. All the soloists were encored. A great artist was Harry Hager, who has a baritone voice of good quality and range, which he used intelligently. He gave numbers by Giordani, Caccini, Wagner, Sanderson, O'Hara, Tours and Wood. Mr. Hager received much applause and gave additional numbers. Cora Wynn Alexander provided capable accompaniments. On Friday evening, May 16, the quartet sang over the radio station WAAM.

Matinata Choral Concert

A concert of interest was given in the Green Room of the McAlpin Hotel, New York, on May 14, by the Matinata Choral Club. Ethel Watson Usher, conductor-accompanist, is to be commended on the way in which she has developed the artistic and musical consciousness of the singers. Particularly good was the fine shading; attacks and releases equalled the smoothness of a good quartet.

Genevieve Short, contralto, gave beautiful solo numbers with the choral. Margaret McKenna and Lillie Herrmann, in the soprano solos, displayed artistic appreciation of the text in Schubert's The Almighty, and The Dancing Doll; the young singers are making a definite place for themselves, both in concert and as church soloists. Winifred Marshall appeared in period costumes of Ireland, Norway and France; she has a delightful soprano voice, and is equally gifted as an actress. Her interpretation of the Laughing Song (Manon Lescaut) was infectious, the large audience laughing merrily with the singer. In the Echo song (made famous by Jenny Lind), Miss Marshall was applauded to an encore; her versatility in interpretation of moods, at the same time displaying exquisite beauty of tone, has created a demand for this artist in the concert field.

Hanna Brocks Artist Well Received

The recent appearance of Mary Rouark, contralto, at the Home Making Center, Grand Central Palace, resulted in a double success. It marked the first public appearance of the young singer, following only four months' study under Hanna Brocks, her only teacher. Miss Rouark's singing reflected credit upon her own ability and the careful and excellent training given her by Miss Brocks. She has since been admitted as one of the first students for the summer course in the new School of Musicianship at the Barbizon-Plaza of which Anna Ziegler is the president.

Of Mrs. Rouark's singing, Mme. Ziegler has written Hanna Brocks: "I am still pleased to remember the good singing of your pupil and I hope she will be grateful to you for the fine way you are guiding her voice. I hope she realizes, as you and I do, that there are many things she has to learn and learn very quickly in order to become a professional singer worth while. She has great possibilities."

One of the papers commented that she had "good tone production, clear enunciation, fine head quality, voice range and also good interpretation, dramatic feeling and temperament."

Lester Ensemble at Hotel Warwick

One of the finest recitals given this season by the Lester Ensemble, which is sponsored by the Lester Piano Company, took place on May 11 in the ballroom of the Hotel Warwick in Philadelphia. A capacity audience filled the large hall and greatly enjoyed the offerings of the artists, namely, Elwood Weiser, baritone; Josef Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist.

Althouse at Ann Arbor Festival

Paul Althouse sang his third successive Ann Arbor Festival engagement last week with excellent success. Mr. Althouse will soon wind up a busy season in concert, recital, oratorio and guest opera appearances.

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to the advantage it displayed last night."—*Reading Times*, May 8th, 1930.

"It was one of the most successful concerts ever given by this organization."—*Philadelphia Inquirer*, May 8th, 1930.

"It was one of the most brilliant achievements of the local choral group. . . . Norden conducted the concert, as heretofore, in a fine manner."—*Reading Eagle*, May 8th, 1930.

PROGRAM: "Nänie," "Song of Destiny" ("Schicksalslied") "Rhapsody" (with alto solo), "Gesang der Parzen" ("Song of the Fates"), "Ave Maria," "Academic Overture" and Songs with Orchestra

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How Louis Eckstein Makes Ravinia a Summer Opera Mecca of the World

Recently the MUSICAL COURIER published a formal statement of Louis Eckstein's plans for the 1930 season of Ravinia Opera, which is to begin on Saturday night, June 21. In it were set forth the names of all the artists to appear at Ravinia, besides the list of operas from which the repertory will be chosen.

To accomplish the big things in store for opera-goers, Louis Eckstein works assiduously throughout the year. "It is strange," Mr. Eckstein once said, "but there are many persons who believe that Ravinia, being dedicated to an art form, virtually runs itself. They are surprised to learn that there is anything to worry about from the time the first prospectus is issued until the opening night and that this event merely means that certain artists will walk out on the stage and give a performance. If this were only true, life for me would lose many of its present complexities."

The business side of opera is almost as fascinating as the artistic side. Ravinia, like every other artistic institution, is a delicate piece of machinery, intricate in details and requiring constant attention. This attention is not bestowed upon it simply during those ten weeks and three days of the season proper, but it extends during the fifty-two weeks of the year.

On the closing night of last season some one asked Mr. Eckstein just when he expected to make his plans for the next year. "Formally," he replied, "I shall begin at eight-thirty o'clock tomorrow morning. Informally, I began it several weeks ago."

He might have added that the task he was about to begin the next day would continue until the very end of the season which was still a year ahead. There is no let-up to this work, and that which is done during the winter is just as exacting as what is done during the season itself; for the success of any season of opera depends entirely upon the foundations that have been laid for it. Mr. Eckstein finds it necessary to divide his winters between Chicago and New York,

and in both his Chicago and New York offices the same routine is observed. There are stacks of letters to be written, artists to be interviewed, the fine points of contracts to be discussed and settled upon and a repertory of operas to be selected. Every artist must be engaged with a possible repertory in mind, and on the other hand, every opera selected must be chosen with the artists in mind.

It will not be many weeks now until the artists will begin to arrive from the many places to which they have betaken themselves during the short interval that elapses between their winter season and their Ravinia season.

It would be impossible to make even a tentative outline of all the work that must be done. The casting of the operas is, of course, important. The rotation of the artists so that each will have opportunity to sing throughout the season, the number of roles stipulated by contract, must be watched closely. Then the artists must have sufficient rest between appearances.

The business and artistic sides of the opera at Ravinia are entrusted to the care of Louis Eckstein, who, besides being president of the institution, is an excellent organizer and impresario who has been recognized by the critics as well as the public at large as a great show-man. When emergencies arise which bring hours of anguish to those most concerned, Mr. Eckstein is never at a loss, knowing exactly what to do to maintain the standard of his company and to replace, even at the eleventh hour, one of his stars, suddenly indisposed, by an equally famous star, so that the success of a performance is never marred at Ravinia by a sudden change in cast. Naturally, the public knows nothing of these tribulations, for in some manner or other things are straightened out and the machinery works smoothly again. That emergencies are met as they are is due to the preparations that have been made long in advance. This is the business side of opera.

Sevitzky Reengaged at Mastbaum

Fabien Sevitzky, conductor of the Philadelphia Chamber String Simfonieta, who was originally engaged as guest conductor of the Mastbaum Symphony Orchestra in



FABIEN SEVITZKY,
conductor of the Philadelphia Chamber
String Simfonieta

Philadelphia for two weeks, was received with such success that he was reengaged for two more weeks. Thus far he has presented Berlioz' Roman Carnival and Rakoczy March, Brahms' Hungarian Dances and Wagner's Rienzi. To quote the Philadelphia Inquirer, he conducted in "masterly fashion," the orchestra showing the results of training under Mr. Sevitzky in gratifying fashion, and the Ledger referred to Mr. Sevitzky's conducting as "a musical treat."

Klibansky Studio Notes

Several artists from the Klibansky studio have been heard recently in radio programs, including Gisela Dauer over station WMSG, the same station over which Phoebe Crosby was heard on April 28; Marion Ledoz, Mondays and Thursdays over station WABC; Margaret Miller, over station WMSG on the opening night of the new Hollywood Theatre (she will make a picture for Warner Brothers); Herman Larson and Cyril Pitts, over station WEA, April 30 (Mr. Pitts has been engaged to sing over WGR in the Berry Hour in Detroit).

Carolyn Moffitt is in Detroit, where she will open a studio. Phoebe Crosby was recently heard in a program at the Drake Hotel and was soloist May 3, Hotel Penn-

sylvania; Edna Lambert was heard at the special musicale at the Dutch Reformed Church in Jamaica. Louise Smith was soloist of a special musicale at the Crescent Avenue Church, Plainfield, N. J. Frances Block appeared at the Pittsburg, Kans., festival where she made a most favorable impression. Tilli de Garmo appeared at the Berlin Staatsoper in the revival of the old opera, The Postillion, and received splendid press notices.

All these singers are from the Klibansky studio.

Goldman Band Novelties

The programs of the Goldman Band this summer will include works that have never before been given by any band, many of them especially arranged for these concerts and still in manuscript. Among these is the Chorale from the Church Cantata No. 160, which is known as Sleepers Wake, by Johann Sebastian Bach, especially arranged by Albert Chiaffarelli; the Rhapsody Espana by Chabrier, the Finale of the Fourth Symphony by Tchaikowsky, a new Grand March, The Pilgrim, by Mayhew Lester Lake, a new march by Edwin Franko Goldman entitled American Bandmasters' Association and dedicated to the members of the American Bandmasters' Association of which Mr. Goldman is the founder and first president.

Other compositions to have their first hearing at these concerts are a new grand march entitled The Crown of Chivalry, by Percy E. Fletcher; a new trio for three cornets, by Del Staigers; Rhapsodic Dance, Bamboula, by S. Coleridge Taylor; an old English Suite by William Byrd (1542-1623); Overture, Russian and Ludmilla, by Glinka; Fantasie, Childhood Days, by Peter Buys; the celebrated Organ Fugue in G minor, Danse Macabre by Saint-Saëns, Siegfried's Funeral March from Goetterdaemmerung, The Sorcerer's Apprentice by Dukas, and a special new arrangement of the Quintet from Die Meistersinger.

Early Fall Bookings for Morini

Returning to America next fall after an absence of seven years, during which she has widely concertized in continental Europe, Great Britain and Australia, Erika Morini, violinist, will open her American tour at Carnegie Hall on October 5. Other early fall bookings include a second recital at Carnegie Hall, recitals in Baltimore and Pittsburgh, and two recitals in Havana under the auspices of the Sociedad Pro-Arte Musical.

Dorothy Gordon Scores in London

A cable received from London brings word of the success of Dorothy Gordon at her London recital. The audience and critics were unanimous in their warm reception of the American singer.

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Woman's Symphony of Chicago Completes Successful Season

Thanks to the persistent efforts of Conductor Ebba Sundstrom and the backing of its board of directors, the Woman's Symphony Orchestra of Chicago has completed its fourth season, to the applause of enthusiastic audiences and the approval of Chicago's leading critics.

One of the most interesting factors in the music season just closed was the gradual growth of appreciation which greeted Ebba

—Gena Branscombe, American composer-pianist, and Ethel Leginska, director of the Boston Woman's Symphony, in the double role of conductor and piano soloist.

Plans are now afoot for 1930-31, the Orchestra's fifth season. Under the competent leadership of Mrs. A. J. Ochsner, the board of directors of the Woman's Symphony—all of whom are women and among whom are Mrs. Rockefeller McCormick, Mrs. Waller Borden, Mrs. Jacob Bauer and other leaders in Chicago society—have planned a fund-raising campaign which will start at once, to secure the necessary money for the protection of the orchestra's future. Contracts have been made with the Goodman Theater for the regular series of six concerts, and the selling of season tickets is already under way.

Miss Sundstrom will include six symphonies in the concert series—Beethoven, Schumann, Chausson and Kalinnikoff, being the composers selected; the balance of the programs and the soloists are still to be announced.

"And we have another problem near solution," she said the other day, "in the finding of more competent women players of some of the orchestral instruments. Oboe, bassoon, French horn and double bass players have been very scarce ever since we have been organized. In fact it has been one of our greatest troubles, for we want the personnel to be 100 per cent feminine.

"I have been fortunate, however, in finding several young women whose work on these instruments was started in the admirable high school orchestras of Chicago, which Dr. J. Lewis Browne, director of music in the public schools, has done so much to foster in the last three years. These girls have been studying privately, in addition to their high school training; they are very talented, and I am finding them admirable material. One of my greatest ambitions for the orchestra is to have a scholarship fund for women who will study these difficult instruments and thus give us an adequate supply of the players we need, and the lack of which has brought us so much justifiable criticism.

"But many of the difficulties in our path to success with the Woman's Symphony have yielded to patience and persistent work, and I am confident that this coming season will see us able to abandon all masculine assistance in these sections. It will be worth working five years to accomplish this. It is not that we don't like the men," she added with a smile, "but in a woman's symphony we want women only. We like ourselves best, you see."

Miss Sundstrom, herself, is an interesting study. She is a splendid musician, a violinist of long orchestral training and concert experience, who has tackled the job of being one of the foremost women orchestral conductors, from the ground up. Unlike most other aspirants—and the ranks of women conductors seem to be growing daily—she

has developed her skill on the basis of a sound and first hand knowledge of the orchestra, gained by years in the concert-master's seat of various good orchestras. It is this intimate knowledge of the technique of the instruments that is responsible for the "amazing progress" of the orchestra, which attracted the attention of Herman Devries, critic of the Chicago American, last winter.

She is that rare artist—a good workman and a gifted conductor, combining a persuasive personality with the patience that brings results. She is a slender, forthright figure as she stands before the orchestra, clad in a trig semi-tailored dress of black chiffon velvet, with a becoming feminine white satin collar and jabot to accent her blonde bobbed head. She raises her hands and the musicians are all attention at the signal. And with what good-will do they respond to the baton! There is something more than professional enthusiasm back of their efforts. There is confidence and personal loyalty to this talented young woman who is training them to become the foremost woman's symphony in the world. For nothing less is their serious purpose.

The very uniqueness of this endeavor and its five years of sturdy progress toward its ideal, notwithstanding the contrary conditions usually encountered by new orchestras, have won the admiration of the discriminating musicians of Chicago.

Ebba Sundstrom has added herself to the number of astonishing women who are removing the last frontier for their sex in adventures of skill and talent. The field of orchestral conducting, so long preeminent by men has been entered with notable success by such artists as Ethel Leginska, Antonia Brice, Ruth Kemper and others, and now, Ebba Sundstrom is added to those who in the future may make the men look to their conducting laurels.

If talent, knowledge, and the three P's—personality, pluck and persistence—mean anything in a career, Ebba Sundstrom and the Woman's Symphony Orchestra of Chicago will make musical history in the next few years. They have made it in the past.

A. K. C.

Zerffi Artist in Recital

Mary Louise Coltrane, an artist-pupil of William A. C. Zerffi, gave a very successful recital in George W. Brown Hall, Boston, Mass., on May 13.

Miss Coltrane, who has been studying with Mr. Zerffi for the past three years, presented an attractive program with a charm and grace of manner which would be difficult to equal. Gifted with a lyric soprano voice of exceptionally beautiful quality, and singing with a fine sense of rhythmic and dynamic values, she afforded her hearers so much pleasure that they responded with enthusiastic applause. Particularly effective was the aria from La Boheme, which was sung with delicacy of shading and obvious understanding of the text. In the French group, Tes Yeux by Rabey found favor with the audience,—in fact the excellence of Miss Coltrane's French diction deserves especial mention. She brought out the subtleties of French in-

fection to a degree seldom achieved by English speaking singers. However, good diction was characteristic of her singing throughout the entire program, and this was obtained without sacrifice of the flow of tone. Extreme ease of production was so noticeable as to cause one musician to exclaim that never in all her life had she heard such effortless singing. Miss Coltrane was ably supported by Lucille Monaghan, who furnished excellent accompaniments.

Miss Coltrane will give a recital at the Zerffi Studio, New York City, early in June, and later in Springfield, Mo., where she will spend the summer with her family. S. C.

Josef Kallini's Activities

Josef Kallini, well known Polish tenor, has been featured every Saturday evening at nine o'clock over WRNY for the last year, so that he might be said to have had



EBBA SUNDSTROM

Sundstrom's first season as conductor, and the evidences of her success have been manifold. Audiences have grown noticeably, financial support, always hard sledding for a new orchestra, has developed satisfactorily, the prestige of the orchestra has been enhanced at home and abroad.

The six programs given by Miss Sundstrom won critical encomiums, in generous measure. The season just closed presented, beside several soloists, two guest conductors



JOSEF KALLINI

one of the longest opera engagements in New York. Mr. Kallini, who has sung practically every opera from Otello to Barber of Seville, has also been guest artist with the National Grand Opera Company over WEAF. On April 10 he sang the leading tenor role of Halka, the Polish opera, in which he toured the United States several seasons ago with Adamo Didur, Metropolitan Opera basso, with whom Mr. Kallini has sung in Europe.

Mr. Kallini has also made some "shorts" for Vitaphone in four languages—French, Italian, Spanish and German—which are for the European market. He is a graduate of the Conservatory of Moscow, where he led piano work. Going to France, he studied voice with Jean de Reszke, developing, like his late master, from a baritone into a tenor. At one time he was a member of the Warsaw Opera Company.

Mr. Kallini, besides his own professional singing, is doing a limited amount of teaching in the studios on Riverside Drive formerly occupied by Frantz Proschowsky. B.

Earl Truxell Notes

Jane Wright of Uniontown, Pa., pupil of Earl Truxell, of Pittsburgh, was winner of the scholarship offered by Mr. Trygvasson on May 5.

Mr. Truxell was accompanist for Elias Breeskin, violinist, at the latter's last appearance in Pittsburgh prior to his departure for Europe. Of Mr. Truxell's skill in furnishing the pianistic background, Harvey Gaul wrote expressively in the Post-Gazette, "He played with taste, was forceful and made much of his counterpoint. For the singer or fiddler looking for an accompanist, we suggest their looking up his address in the phone book. He is some one to have behind you."

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Norden Conducts Brahms Festival in Reading

READING, PA.—The final concert of the season of the Reading Choral Society was given at the Strand Theater, on the evening



N. LINDSAY NORDEN,
conductor of the Reading Choral Society.
(Photo by Kubey-Rembrandt)

of May 7, with indisputable success. Under the baton of N. Lindsay Norden, this organization has become one of the outstanding choral societies in the East.

Assisted by an orchestra composed of fifty members of the Philadelphia Orchestra and with Dorothea Flexer, contralto, as soloist, the Reading Choral Society gave a performance of all-Brahms works that will not soon be forgotten. The program was a taxing one, yet the Reading Choral richly deserved the splendid recognition it received from the audience for its intelligent interpretations. The opening number was the Academic Festival Overture, an overture of great richness and interest and a happy example of Brahms. The Coda, founded on the familiar Gaudeamus Igitur, was developed by Mr. Norden until it reached a very effective climax.

The Song of Destiny and the Song of the Fates were things of beauty and were sung with the balance of tone that such music so particularly requires. The former, one of the most perfect of all choral works, was particularly splendid, and in it Mr. Norden gave the audience one of those moments of serene beauty rarely enjoyed. The work is brief but filled with a wealth of loveliness. The Ave Maria for women's voices was performed with delightful tone color. Miss Flexer sang the Rhapsody for contralto with men's chorus and a group of Brahms songs with orchestral accompaniment and proved most pleasing both as a singer and interpreter. She possesses a sympathetic temperament and good musicianship.

Nanie, which closed the program, is a setting to music of a short poem by Schiller upon the subject of Death. It was splendidly done by the chorus.

Perfect smoothness and balance, difficult to achieve with so many voices, were evident throughout the program, and Mr. Norden and his Society deserve the heartfelt thanks of all musical Reading for the seriousness, the devotion and the finesse with which this all-Brahms program was presented. Mr. Norden as a conductor stands high in his field, and his handling of the immense chorus and the difficult orchestrations was a glorious treat for the large audience.

R. F. H.

Concert Management Arthur Judson Notes

After Muriel Kerr played in Denver, Colo., and Santa Barbara, Cal., Concert Management Arthur Judson received telegrams from both these cities, congratulating them on the young pianist's remarkable success.

Ruth Breton, violinist, is to give a recital on June 8, during commencement week at Wells College, Aurora, N. Y.

Albert Spalding closed his season with a recital at Burlington, Vt. He will spend the summer on his Berkshire estate.

Following appearances in both the Ann Arbor and Evanston Festivals, Nanette Guilford, soprano of the Metropolitan Opera Company, will be heard as soloist with the combined Liederkranz Societies of Eastern Pennsylvania, making a chorus of six hundred voices.

Richard Bonelli, baritone, is a great automobile enthusiast and travels from engage-

ment to engagement throughout the country in his Pierce-Arrow. For example, he drove from New York to Cleveland, Ohio, where he sang on May 6 in a broadcast over station WTAM, then back to New York for the Atwater Kent gala broadcast on May 11 and the General Motors broadcast the following day. Then, via automobile, he left for Ann Arbor, Mich., to participate in the May festival, to be followed by an appearance with the Toronto Symphony Orchestra at the Guelph, Ont., festival, and from Guelph he will drive to Evanston, Ill., for an appearance in the festival there on May 24.

Courses at A. Y. Cornell Summer School

The system of study at the A. Y. Cornell Summer School at Round Lake, N. Y., from June 24 to August 3, is that deduced by Mr. Cornell from the best thought of the day on the subject of tone production and singing, and embraces the ideas of Edmund J. Myer, J. Armour Galloway, George Henschel, William Shakespeare, Theo. Bjorksten, Trabaddello (of Paris), Frangcon-Davies, Johanna Hess-Burr, Alfred Giraudet, H. Howard Brown, Isadore Luckstone, Oscar Seagle (assistant to Jean de Reszke in Paris for nine years), Herbert Witherspoon, Alfred E. Ruff (teacher of Geraldine Farrar), Percy Rector Stephens, and several other equally celebrated teachers with whom Mr. Cornell has studied, and is the outgrowth of many years of study, research and experience. It is logically systematized and, as taught at the Summer School, is divided into six divisions:

FREEDOM AND RELAXATION—The removal of all muscular interference at or above the organ of sound. The form and adjustment of the parts must be automatic and not the result of direct local effort. This is dependent on

BREATHING AND BREATH CONTROL—Costal and Inter-Costal breathing is taught through a system of flexible vitalized bodily movements, which when properly mastered induce a co-ordination and correlative action of the entire vocal apparatus, which results in spontaneous, free relaxed, normal (perfect) tone.

RESONANCE AND TONE RE-ENFORCEMENT—Tone to be artistic must be placed high and forward, and must be re-enforced by the inflation of low cavities and chest resonance. Through a use of various phonetics and a proper control of breath, the balance of fundamental and overtone is achieved through the various registers and the quality of the entire scale is equalized.

TONE COLOR AND TONE CHARACTER—Singing is more psychological than physiological. The emotional nature roused and guided by the intellect of the singer is the true motor power of the voice. Through the use of words and sentences expressing a variety of emotional expression, bright, sentimental, somber, dramatic, etc., the pupil is taught how to bring about a consistent tone color, and thus add much to the impressiveness of this singing. The conception of the mental picture and its manifestation through free, spontaneous, vocal utterance is a revelation to many.

PRONUNCIATION AND DICTION—Articulation must be spontaneous, the result of thought and of the effect desired. By a study of the consonantal sounds at the various points of articulation, by a flexible, elastic, vowel form, the words and their meaning are emphasized and intensified, and thus is brought about a most desirable feature in artistic singing, pure diction and good enunciation.

INTERPRETATION—The true singing of songs is a matter of greatest importance to singers. A thorough comprehension of the true function of words and the true meaning of music is the surest means toward the artistic interpretation of a song. A true study of interpretation has for its object the thorough analysis of the song (poem and music), the searching out of the psychological content therein, the consideration of its structure, its form, rhythm, and melody. The true function of the great composers was not only the creating of an appropriate melody, but far greater, to reflect in music not only the sentiment of the words, but a state of mind which could not be expressed in any other way. A thorough comprehension of these elements which are characteristic of all great songs, enables a singer to do full justice to the intent of the composer, and in this lies the secret of true interpretation.

Thus the course is divided into six divisions in order to have definite subjects for lecture and illustrations. Each division, however, is constantly reviewed. It becomes, in fact, a part of the next until the grand climax, interpretation, is reached. In this way ideas can be gained, upon which the singer and teacher can work throughout the entire year. A short but effective course of physical culture will be given in connection with the class-work, exercises which develop and strengthen the breathing muscles and which affect directly and wonderfully strengthen the vocal organs.

D.

NEWS

AN UNHERALDED PIANIST SLIPPED INTO NEW YORK ON APRIL 6th AND UPSET ALL "END OF THE SEASON" TRADITIONS BY GIVING ONE OF THE GREATEST RECITALS OF THE YEAR.

"IN THE GREAT LINE OF REISENAUER AND D'ALBERT." —N. Y. Herald.

"A PERFORMANCE OF OUTSTANDING IMPORTANCE." —Eve. World.

"A MASTER OF PIANO EFFECTS." —N. Y. Times.

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"ONE OF THE MOST DISTINGUISHED RECITALS OF THE SEASON."

—Evening Telegram.

"A VIRTUOSO OF THE FIRST RANK." —N. Y. World.

"INTENSELY INTERESTING FROM BEGINNING TO END." —N. Y. Sun.

"DAZZLING, BRILLIANT, MASTERLY." —N. Y. American.

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Philadelphia Society for Contemporary Music Presents Three Stage Novelties

Malapiero's Sette Canzoni Given First Stage Performance in America—
Two Other Works New to Philadelphia—Additional Notes of Interest.

PHILADELPHIA—The Society for Contemporary Music presented a program of three stage works, at the Penn Athletic Club Ballroom on May 15, before a large and interested audience.

Apollon Musagette, a ballet, by Stravinsky, was given for the first time in Philadelphia. It was beautifully danced by William Dollar as Apollo; Catherine Littlefield as Terpsichore; Dorothy Littlefield as Caliope and Veneta Schmidt as Polymnie. The orchestral score, calling for 25 strings, was excellently played by members of the Philadelphia Orchestra, with Alexander Smallens conducting. The work was composed at the request of the Committee of the Music Division of the Library of Con-

gress and was first performed in the Congressional Library, Washington, April, 1928, at the Spring Festival of Music, sponsored by Mrs. Elizabeth Coolidge. The music is much less startling than most of Stravinsky's compositions, and while it lacks the highly colored orchestration of others, it holds more real melody and much of interest.

Daniel Jazz—by Louis Gruenberg, a musical setting of Vachel Lindsay's Poem, was also given for the first time in Philadelphia—with George Rasely singing the vocal score, accompanied by a chamber orchestra (composed of Philadelphia Orchestra men). To say the orchestra accompanied the voice is scarcely accurate, for the voice and accom-

paniment seem to have little connection, each one travelling its own course, oblivious of the other, although the orchestra does wax descriptive of some of the words. The work is lurid in coloring and in discords, but highly entertaining. Mr. Rasely sang the poem superbly in spite of its many difficulties—his excellent enunciation adding much to the enjoyment. Mr. Smallens conducted with great skill.

Sette Canzoni, by G. Francesco Malapiero, were given their first stage performance in America at this time and also proved very interesting. They are seven dramatic expressions with music. From the program notes one learns that—"The opera was composed in 1928 and is the second of a trilogy, entitled L'Orfeide. It is considered the finest expression of the composer's repudiation of traditional operatic form, which he has realized through a perfect fusion of music and drama. It presents a succession of episodes, each of which centers around a song, while the rest is mimic action. The episodes follow each other without intermission. Each is a complete picture, and might be called a complete opera in embryo."

Irene Williams sang the role of the Mother beautifully. Ralph Jusko sang the varied roles of the Lover (in the first part), the Drunkard, the Bell Ringer, and the Lamp-lighter. George Rasely the Serenader. Peter Petraitis was heard as the Voice of the Priest. The opera is scored for a small complete orchestra of 28 musicians, and again the Philadelphia Orchestra men played superbly. The chorus was from the Philadelphia Civic Opera Company, and Mr. Smallens continued his fine work as conductor.

The stage director was Charles S. Morgan Jr., the musical assistant, John Thoms, and the scenery was as per sketches of the composer and Earl Horter.

During the intermission Nicholas Douty, president, spoke briefly of the society's gratification over the support of the audience and urged continued and increased support.

CURTIS PUPIL IN RECITAL

Leonid Bolotine, violinist and graduate student of Efrem Zimbalist, gave an exceptional recital at the Curtis Institute of Music in Casimir Hall on May 15.

Rosario Scalero's Fourteen Variations on a Theme by Mozart, opened the program, and were given a fine performance, revealing the young soloist's keen understanding and mastery, both musically and technically.

The Sibelius Concerto in D minor, op. 47, was given a superb performance. The Adagio was conspicuous for its tonal beauty and emotional depth, while the sweeping rhythm of the final allegro was inspiring, forming a marked contrast to the sombre beauty that pervades the preceding movements.

The Intermezzo, op. 117, No. 2, of Brahms, had been cleverly transcribed for the violin by Mr. Bolotine, and he gave an excellent performance of it. The Flight of the Bumblebee, by Rimsky-Korsakoff, received such a storm of applause that Mr. Bolotine had to repeat it. Kreisler's La Gitana also proved very popular. Concert Phantasy—Le Coq d'Or by Rimsky-Korsakoff-Zimbalist, was a brilliant, sparkling number.

Theodore Saitenberg was an excellent accompanist. Mr. Saitenberg is a pupil of Harry Kaufman, of the Curtis faculty, and shows superb training for this difficult and important art. His work was artistic and he was at all times "at one" with the soloist.

MARY MILLER MOUNT'S DAUGHTER MARRIED

A very pretty wedding, of interest in Philadelphia musical circles, was that of Julia Lyman Mount (daughter of Mr. and Mrs. William Mount) and Olin Jones Moore, in Saint Paul's Presbyterian Church on May tenth. Mrs. Mount is known professionally as Mary Miller Mount, popular coach and accompanist.

FESTIVAL OF MUSIC AND FLOWERS

A festival of Music and Flowers was held on May 12, in the Unitarian Church of Germantown, for the benefit of the Christmas Pageant Fund. The event was arranged by Mrs. Phillips Jenkins and Mrs. Nicolai D'Ascenzo.

The artists were Dorothy Johnstone Baseler, harp; Josephine Gemberling, violin; Bertrand Austin, cello; Virginia Snyder, piano; James R. Duane, organ; and the Phillips Jenkins Quartette, consisting of Mary Schwartz, lyric soprano; Charlotte Bentley, dramatic soprano; Natalie Ruth, mezzo-contralto; and Albertine Hundertmark, contralto.

Mr. Duane opened the program with two organ solos, Concert Overture by Hollins,

and Serenade by Rachmaninoff, both beautifully played.

Among the numbers sung by the quartet with great zest and spirit and perfect assurance were—Irish Noel, by Augusta Holmes; Fairy Pipers, by Brewer; Come Down Laughing Streamlet, by Spross; The Two Clocks, by Rogers; Shadow March, by Protheroe; Women, by Bracket; Venetian Serenade, by Friml; My Old Kentucky Home, and Giannina Mia, by Drigo. The Irish Noel, Venetian Serenade and Giannina Mia were specially arranged for the quartet by Virginia Snyder, the accompanist.

Extase by Ganne, and Danish Song by Sandby, played by the trio of harp, violin and cello were very enjoyable as was also a number by Mr. Duane, played by harp, violin and organ.

Mrs. Baseler pleased greatly with her harp solos—Serenata, by Verdalle and Cantilene, by Sodero.

Mr. Austin revealed a fine command of the cello in Spiritual by White and Rondo by Boccherini.

Miss Gemberling exhibited much technic and feeling in a Wieniawski Romance and Tambourine by Gosse.

The closing number was Schubert's Ave Maria, sung by the quartet with harp, violin, cello, piano and organ assisting.

PHILADELPHIA CONSERVATORY COMMENCEMENT

The Philadelphia Conservatory of Music (Mrs. D. Hendrik Ezerman managing director) held its annual concert and commencement at Witherspoon Hall, on May 12.

The Conservatory String Orchestra, conducted by Boris Koutzen, showed excellent training in three well played numbers—first movement from the Serenade "Eine kleine Nachtmusik" by Mozart; Adagio for String Orchestra and Harp, from Mahler's Fifth Symphony, and Pastorale and Rustic Dances from the Concerto Grosso by Bloch.

Maria Wilhelmina Ezerman and Allison R. Drake played Brahms' Sonata op. 34 for two pianos, very creditably.

Geraldine Stout gave an excellent interpretation of Liszt's Concerto in A major (the piano arrangement of the orchestral score being finely played by Vilma Kaplan).

George Wargo, in the first movement of the Wieniawski Concerto for violin in D minor revealed a splendid technic. Miss Kaplan also accompanied this number.

Helen Palmer Goddard and Kathryn Dorothea Abel showed thorough understanding of the difficult Saint-Saëns Variations on a Theme of Beethoven, for two pianos.

Vilma Kaplan won highly merited applause for her playing of the Bach-Bauer Toccata in D major.

Three shorter numbers were excellently played as follows—Schumann's Novelette in D major by Harry Wilson; a Brahms Intermezzo by Mary Louise Evans; the Liszt transcription of Schubert's Erl-König by Natalie Heider.

Fanny Sharfsin, who has won various violin contests, gave an artistic interpretation of the first movement of the Saint-Saëns Concerto in B minor, Vilma Kaplan accompanying.

Naomi Koplin exhibited great brilliance in the Liszt Concerto in E flat, Natalie Heider playing the second piano.

The commencement exercises were conducted by Frederick W. Schlieder, who made a short address before awarding the diplomas.

Teachers diplomas were presented in piano—to Kathryn Dorothea Abel and Helen Palmer Goddard—in violin, to William George Castagno and Guido Loro. Piano soloist's diploma was presented to Allison Rodman Drake and the degree of Bachelor of Music was conferred on Ruth Carmack Lacey.

KATHRYN NEWMAN IN RECITAL

A recital of more than ordinary interest was given by Kathryn Newman, coloratura soprano, on May 14, in the Academy of Music foyer. Despite the fact that it was one of the stormiest nights of the season, a good-sized audience was present to hear some beautiful singing. Miss Newman's voice is youthful and fresh, with astonishing flexibility and fine control. Of her numbers, two operatic arias, from Bellini's I Puritani and Rossini's Barber of Seville, probably encompassed most of the brilliant feats of coloratura singing. Miss Newman surmounted them with perfect ease, even taking the F above high C as the closing note of the Rossini aria.

Two numbers by Rossini, two by Giannini, two by Loewe and Meinem Kinde by Strauss were all finely sung.

Frank La Forge, Miss Newman's teacher, provided some of the finest accompaniments one could wish. He used no notes through the whole program, following every need of the singer meticulously. Two of his own songs proved very pleasing—Come Unto These Yellow Sands—and Pastorale. The Little Shepherd Song by Watts was also delightful. As a final number, Miss Newman sang Mr. La Forge's brilliant vocal arrangement of The Beautiful Blue Danube by Strauss.

M. M. C.

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Music by GEOFFREY O'HARA Poem by DANIEL S. TWOHIG
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FIRST VERSE

The fool hath said: "There is no God,"
Yet sees the earth abound
With flow'ring fields and sparkling streams,
That deck the world around:
The lightning's flash, the thunder's roar,
The twilight calm and cool,
And yet he says: "There is no God,"
He is indeed a fool!

LAST VERSE

The fool prates learnedly of death,
Before he knows, alas!
The Cause of Life; he could not grow
A single blade of grass!
He sees not his Creator's hand
In each great Law and Rule,
He sees not Life, he sees not God!
He is indeed a fool!



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Officers Elected—Strong Plea for Music

WORCESTER, MASS.—The Mendelssohn Glee Club, J. Fritz Hartz, director, presented its tenth anniversary program in Mechanics Hall before an audience that had not been duplicated since the Worcester Music Festival. The chorus of sixty male singers rendered as major selections: Trees, by Huhn; Blow, Blow, Thou Winter Wind, Merwin; and the Sleigh, by Baldwin. Assisting artists were Yvonne Desrosiers, soprano, with a group of the compositions of Bishop, Loewe, and Thomas, excellent vehicles for her vocal versatility; Malcolm Midgley, tenor, who offered compositions of Meyerbeer and Moya; Alice Ericson, violinist, who played for her major number the Scotch Phantasy, by Bruch. Albert Erickson was accompanist for the soloists, and Mrs. Arvid Anderson officiated in that capacity for the choral numbers.

Mrs. Frederick L. Millikin, of North Scituate, was elected president of the Massachusetts Federation of Music Clubs at the annual meeting held in the Bancroft Hotel. The complete slate of officers elected included: first vice-president, Florence B. Cashman, president of the Fall River Music Club; second vice-president, Mrs. Harry Thompson, president of the Needham Music Club; third vice-president, Mrs. Nelson W. Howard, president of the Boston branch, American League of Penwomen; recording secretary, Harriet Estes of Wollaston; auditor, Mrs. Lester Bartlett of Boston; parliamentarian, Edward I. Adelman of Malden; and, for two vacancies in the executive board, Helen Stetson of Wollaston and Mrs. M. H. Gulesian of Chestnut Hill. Theophil Wendt of New York gave an address on the New England Symphony Orchestra in the interests of which he has been working for the past two years. He reviewed the history of music during the development of the radio and the talking pictures. In his talk on Variations, Willard Clark, music critic of the Springfield Republican, urged his listeners to assist in the musical education of talented pupils. Hamilton B. Wood, president of the Worcester County Music Festival Association, talked on Showmanship and Psychology, which he said are the present requisites for successful presentation of concerts and musical programs of all kinds. Albert Stoessel, prominent conductor, was also a speaker, declaring that "the radio has its place but an artist needs the inspiration of a direct audience whose reactions he may watch." Mr. Stoessel urged the importance of the chorus in musical expression reminding his audience of its place as the first concert medium and as the first unit of the Worcester Festival seventy-one years ago. Other speakers were Roy D. Welch, chairman of the department of music at Smith College; and Janie Gordon Weltman, dramatic reader and editor of the Libretto.

C. E.

Lester Ensemble Appears at Moore, Pa.

The Lester Ensemble recently appeared in recital in the High School Auditorium at Moore, Pa., under the auspices of the Prospect Park Home and School League. The artists of the evening were Marguerite Barr, contralto; Josef Wissow, pianist; Jeno de Donath, violinist; and Mary Miller Mount, accompanist.

The large audience of nearly 500 persons were heartily responsive to the offerings of the artists. One of outstanding numbers on the program was Mon cour s'ouvre ta voix from Samson et Dalila by Saint-Saëns, which was beautifully sung by Mrs. Barr. Mr. Wissow's Lotus Land by Cyril Scott and Dr. de Donath's Humoresque were also well received. Mrs. Mount gave intelligent support at the piano throughout the program. The

concert was sponsored by the Lester Piano Company.

Program for Silhouettes, May 29

Silhouettes, that popular WRNY Thursday evening hour (from nine to ten) regretfully announces that Violet Code will not appear on these programs for some time, as she is sailing for Europe on June 6. Miss Code will be remembered as the dashing Huguette of the New York production of



LOUISE VERMONT

The Vagabond King. While abroad she will appear in concert and also attend the Icelandic Millennial Celebrations at Reykjavik. Although Miss Code will not be heard in person on the next Silhouettes Hour on May 29 she will be represented with two of her compositions, Rowing Song and Lullaby, both Icelandic in flavor.

Louise Vermont, the well known contralto pictured herewith, whose appearance at Town Hall two years ago was acclaimed by the New York press, is one of the artists scheduled to sing in Silhouettes on May 29. The orchestra, as usual, will be under the direction of Sol Shapiro. Bob Garland's lyric, Sea Shadows, set to music by Eugene Bonner, will have its first performance, and Elmo Russ will be represented by Song of the South and Dreams. Other artists with Silhouettes on the evening of May 29 will be Riccardo del Rio, baritone, and Walter Schiller, bass. The program offers ample opportunity for the customary quality of genuine charm characteristic of Silhouettes.

Effa Ellis Perfield Musicianship Recitals

On Sunday afternoon, May 25, at the Effa Ellis Perfield studios in New York, a piano and musicianship recital will be given by Herbert, Madeleine and Joy Schiffer. The same afternoon, Patsy (age nine) and Sally Erlanger (age six, with six months' study) will also perform. On May 17, Henrietta M. Heath, an exponent of Effa Ellis Perfield, presented some of her pupils in a recital in Elizabeth, N. J. Mrs. Perfield assisted on the program, as did Nickolas J. Tynan, baritone.

Ruggiero Ricci Scores at Ann Arbor Festival

According to a cable received by Haensel & Jones from Charles A. Sink of Ann Arbor, Mich., "Ruggiero Ricci gave a marvelous performance at the Third Festival Concert, receiving an ovation. He is all and more than has been claimed for him." This concert, at which the little violin wunderkind performed, was one of the series of concerts given during the Ann Arbor Festival, from May 14 to 17.

Sailings

GEORGE C. WILLIAMS

George C. Williams, president of the Ithaca Conservatory and Affiliated Schools at Ithaca, N. Y., sailed May 21 on the S. S. George Washington for Europe, accompanied by Mrs. Williams. They will return in September.

While abroad, Mr. and Mrs. Williams will visit a number of educational institutions and will attend the following festivals: the Bavarian Festival at Munich, July 17, where a chorus of 2,000 voices will be heard in folk songs; The Passion Play at Oberammergau; the Salzburg Dramatic Festival; the Heidelberg Shakespearean Festival; the Shakespearean Festival at Stratford, England, and the Wagnerian Festival at Bayreuth.

During the absence of Mr. Williams, Albert Edmund Brown, dean of the Institution of Public School Music, which is associated with the Ithaca Conservatory and Affiliated Schools, will act as president of the Ithaca Institution.

ERNEST KNOCH

Ernest Knoch sailed on the S.S. Hamburg on May 22. His headquarters will be in Munich, but he will also spend some time at Gastein, taking the baths. Mr. Knoch will return to this country in the fall.

VIOLET CODE

Violet Code, one of the many sterling artists heard recently on the Thursday evening Silhouettes Hour from WRNY, will sail from Montreal on June 6 to spend the summer abroad. As Miss Code is a descendant of Leif Ericson and Eric the Red, she is looking forward with special interest to her attendance at the Icelandic Millennial Celebrations at Reykjavik. At that time she expects to be presented to the King and Queen of Denmark. Munich and Rome are included among the cities in which Miss Code will give recitals during her sojourn abroad.

Mae Joy Worrell Delights

The Music and Arts Room of the Grand Central Palace, New York, held a good-sized audience at a recent song recital at which Mae Joy Worrell was the soprano. An artist-pupil of Ralfe Leech Sterner, the comely young woman was heard in three operatic arias—the Jewel Song (Faust), Vissi d'Arte (Tosca) and L'inana Parola (Aida). Her splendid lyric-dramatic soprano



MAE JOY WORRELL

voice was expressive and flexible in the Jewel aria, showing range of voice and style; it was full of sympathy, with especial pathos in Tosca, and musical temperament allied with dramatic feeling shone in the Aida air. Two song-groups followed, the first being Ronald's A Cycle of Life, with high and clear upper tones, allied with delicacy and depth of sentiment. Night (Broun), Hills (La Forge), and Cry of Woman (Mana-Zucca) brought the close, Miss Worrell singing everything from memory, and receiving many beautiful flowers from admirers.

Maurice Ohre, baritone, also sang, the two being heard in the duet, Calm as the Night (Goetze), Miss Worrell again distinguishing herself by the quality of her tone, distinct enunciation and lovely appearance.

Metropolitan Choral School Concert Postponed

The Town Hall concert of the Metropolitan Opera Choral School, with Edouardo Petri conducting, scheduled for Wednesday evening, May 21, was postponed until the fall. The reason given was insufficient time to prepare the exacting program chosen.

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YOUR OTHER HOME

Music Notes from Coast to Coast

Baltimore, Md. The final meeting of the Baltimore Music Club served to introduce the club's ensemble of nineteen strings. Conducted by Charles Cooper of the Peabody Institute faculty, who will teach in New York next season, having recently resigned from the Peabody Institute, the ensemble displayed a quality of performance that was truly excellent. This fine organization, whose destinies are presided over by women interested in music, has become a vital part of the musical life of the city. The officers named for next season are: Mrs. M. W. Garrett, president; Mrs. Harriet Zell Colston, first vice-president; Mrs. David Federlicht, second vice-president; Mrs. Walter Sondheim, treasurer; and Mrs. J. D. Lazenby, recording secretary.

The Baltimore Symphony Orchestra closed its fifteenth season with a very interesting concert. Director Gustav Strube has brought his organization to a fine point of excellence, especially when the serious handicaps under which he works are taken into consideration. Although the orchestra is municipally endowed, Mr. Strube's financial limits are very narrow, and the entire personnel of the orchestra, with one possible exception, is made up of men whose livelihood depends upon their musical activities outside of what the orchestra offers. Harriet Colston, a Baltimore soprano of considerable ability, and Alexander Sklarevski, well-known pianist of the Peabody faculty, were soloists. A very interesting Serenade and a delightful Slumber Song received their first public performance, having been written by Louis Cheslock, a member of the orchestra and a violin instructor at the Peabody.

The Johns Hopkins University Orchestra closed its season with a delightful concert under the leadership of Bart Wirtz, principal cellist of the Baltimore Symphony, and head of the cello department of the Peabody Institute.

The second of the Schubert Memorial concerts was given by Ruth Poselt, a young violinist, whose playing made a profound impression.

Helen Megraw, a student of piano under Alexander Sklarevski, has been given one of the awards of the Walter Naumburg Foundation in New York. The terms of the honor will make it possible for her to continue her studies under her present teacher and next winter she will make her New York debut at Town Hall.

Frank Miller, seventeen-year old Baltimore cellist, who, at the age of seven, won a scholarship to the Peabody Conservatory of Music and has since been the winner of a number of outstanding musical honors, has

joined the Philadelphia Orchestra for the coming season.

Grand Rapids, Mich. The last concert in the Fountain St. Baptist Church concert course was given by Albert Spalding, violinist, with Andre Benoist at the piano. It is to be hoped that this first appearance before a local audience will be followed by many others. His dignified and musical interpretations of sonatas by Bach, Mozart, and Cesar Franck, and of compositions by Szymanowski, Albeniz, Paganini, and Brahms, won him instantly great admiration, and he was repeatedly recalled. Rev. A. W. Wishart announces an attractive course for next season, including the Barrere Ensemble, Sigrid Onegin, contralto, (these two being re-engagements), the Royal Russian Choir, led by Princess Agnereva Slaviansky, Paul Robeson, baritone, and Jascha Heifetz, violinist. On a separate lecture course will appear Walter Damrosch for a piano lecture recital.

The Philharmonic Concert course arranged by James DeVoe of Detroit, with Marjorie MacMillan serving as local manager, will include Iturbi with the Detroit Symphony Orchestra, the Russian Don Cossack Choir, Yehudi Menuhin, boy violinist, Geraldine Farrar, and The Revellers.

The Grand Rapids Symphony Orchestra, Karl Wecker, conductor, gave its third concert of the season in Powers' Theatre, with Roderick White, a former Grand Rapids resident, as soloist. Mr. White gave a fine performance of the Lalo Symphonie Espagnole with the orchestral accompaniment. It was his first appearance here in two years and he was greeted enthusiastically. The orchestra, which is improving in balance and unity with each concert, played a request program, which included compositions by Rossini, Saint-Saëns, Delibes, Mascagni, Schubert, and Liszt. The names of A. E. Wells and Dr. Henry VandenBerg have been added to the managing board of the Orchestral Association.

The St. Cecilia Society has elected the following officers for the year 1930-31: president, Mrs. Eber Irwin; first vice-president, Mrs. John Sellars Braddock; second vice-president, Mrs. Frederick Royce; recording secretary, Mrs. Verne Phillips; corresponding secretary, Mrs. Floyd W. Longyear; treasurer, Mrs. Joseph Shinkman; directors, Mrs. A. E. McGraw, Mrs. Hugh Simpson, and Mrs. Frank Showers. The three directors holding over are Mrs. B. A. Masselink, Mrs. Frank Lusk, and Mrs. N. L. Burke.

A concert was arranged by Mrs. F. Dunbar Robertson and Mrs. Walter Gutekunst in memory of Clara M. Davis, beloved member, ex-president and founder of the society,

founder of the annual Flower Day, and formerly one of the city's most prominent singers and teachers. A former pupil, Mrs. Thomas Ford, soprano, came from Flint to sing two groups, in which she was accompanied by her daughter, Mrs. Walter Wade. Mrs. Myrtle Koon Cherryman read a tribute, "A New Singer in the Choir Invisible." Mrs. Hugo Kutsche, pianist, played numbers by Mozart, Chopin, Ireland, and Griffes, and a quintet composed of Karl Wecker, first violin, Palmer Quackenbush, second violin, Gertrude Hegel, viola, Henry Rohloff, cello, and Helen Baker Rowe, piano, played Tschai-kowsky's Andante Cantabile and the Largo from Dvorak's New World Symphony.

An artistic recital was given by Clara M. Schevill, contralto, with Delphine Lindstrom at the piano, the chairman of the day being Frances Morton Crume. Early English songs, among them Sweet Nympe, arranged by Leo Sowerby, formerly of Grand Rapids, now of Chicago, a German, a French, and an Italian group made up her interesting and enjoyable program.

Another delightful recital was given by Allan Jones, tenor, from New York, whose beautiful voice and fine musicianship won him many friends. His program was varied and well-chosen, consisting of groups of Italian, German, English, and modern American songs, as well as arias from Meyerbeer's L'Africaine and Massenet's Manon. He was ably accompanied by Harvey Robb of Toronto.

The three Lenten Morning Musicales, sponsored each year by the St. Cecilia Society, were given—the first one by Michel Wilkomirski, violinist, and William Hughes, pianist; the second by John Macdonald, a gifted young lyric bass from Chicago, with Mrs. Robert Campbell at the piano; and the third by the pianist, Tomford Harris, which was one of the outstanding recitals of the season.

Several Friday morning programs have also been given by members. One on American music was arranged by Mrs. J. B. Watkins, an introductory talk being given by Emma Schneider. Others participating were Mrs. Paul Kempter, contralto; Mrs. Karl W. Dingeman, soprano; Mrs. Merritt A. Vining, pianist, and the St. Cecilia Quintet.

A program on Slavonic Music was arranged by Mrs. Eugene J. Phillips, with introductory talk by Mr. Phillips. Those taking part were Mrs. Hugh Blacklock, soprano, accompanied by Mrs. Thomas J. Ward; Harlan W. Cleveland, baritone, accompanied by Dorothy Hoeksema; Mrs. Garnet Black Wolf, pianist, and Mr. and Mrs. Peter Kleynenberg, cellist and pianist, who played the Chopin Sonata, opus 65.

Martha Cotton Robbins was chairman for the program on Modern and Ultra-modern Music, Mrs. Wendell Buss giving the explanatory talk. The program was given by Mrs. Frank Showers, contralto, accompanied by Mrs. W. H. Wismer; Margaret Hunt, harpist; Mrs. Lueve Parcell, pianist, and

Mrs. Frank Lusk, soprano, who sang a group of Children's Songs with words by two local poets, Henrietta Barr and Letta Thomas, and music by Mrs. Frederick Royce, with the composer at the piano.

Excelsior Male Chorus, directed by William VanGemert, gave its annual concert recently in First M. E. Church. The chorus numbers, which included several Dutch compositions, were well rendered and showed the results of excellent training. Peter Zweedyk was the piano accompanist and Neil Spanninga was at the organ. Assisting soloist was Mrs. J. A. Michaelson, soprano, who sang Dutch numbers in costume, accompanied by Mrs. Royce. Hattie Platt furnished several readings.

The Olivet College Orchestra, Pedro Paz conductor, gave an enjoyable concert in East Congregational Church, with Sara Richards, contralto, and Larida Scott, cellist, assisting soloists. After the concert a delightful reception was given for the young players, for the faculty members who accompanied them, and for their local friends, by Mr. and Mrs. E. L. Ransom.

A series of six organ programs were given during the Lenten season by Harold Tower, organist and choirmaster of St. Mark's Pro-Cathedral, with his choir of fifty boys and men. Assisting him were the choir of Fountain St. Baptist Church, Emory Gallup, director, Alyce VanderMey, organist; Andrew Sessink, tenor; Abram Hazenbarg, bass; Albert Kempter and Harry Southwick, sopranos.

C. Harold Einecke, who has recently been chosen organist at Park Congregational Church, has been giving a number of organ recitals on Wednesday afternoons which have been well attended.

The Grand Rapids Music Teachers' Association has held two meetings, the first one featuring a talk on Group Piano Work in the Public Schools, by Mrs. Robert Campbell. The state board members, who were holding a meeting in the city, were guests of honor at another meeting, and talks were given by Marguerite Colwell, president; Susan Ferguson of Battle Creek, vice-president; Mrs. Harris E. Marsden of Detroit, treasurer, and William Engel, secretary. Reports of the Music Supervisors' National Conference, held recently in Chicago, were given by Marie Estabrook, Mrs. Ruby Walbrink, Frank Showers and Merwyn Mitchell.

Junior College students, under the leadership of Karl Wecker, gave an attractive operetta, The Looking Glass Kiss, in Central High School auditorium. The book was written by Carl Hester, Jr., and Helen Macdonald, with lyrics by Lena Sikkema and Tony Swarthout, and music by Ronald F. Eyer and Robert E. Wessman, Jr.

An interesting program of original compositions was given by the Bards, a society of creative poets and musicians, at the residence of Mr. and Mrs. C. B. Newcomb. Two violin numbers by Ethelyn Abbott, Melody and Song Without Words, were played by Mrs. Newcomb. Mrs. Karl Dingeman, soprano, sang Mrs. Royce's Children's Songs, the words to which were written by Frances McCarthy; and Spring Fancies, words and music by Jeannette Brumbaugh. Mrs. E. A. Prange, soprano, and Mrs. Paul Kempter, contralto, sang two duets, Slumber Songs, words by Judge Harry L. Creswell, and April Morning, words by Letta Thomas, music to both by Elva M. Donaldson. Mrs. Lueve Parcell played her own compositions, Air and Yellow Jonquils in a Spring Garden. Belford D. Kellam, tenor, sang Song, Old Friends, by William Barlow and Walter Miles. March Night, words by Miss Thomas; Value Received, words by Henrietta Barr; Give Me a Hill to Climb, words by Gertrude Bridges, music by Mrs. Donaldson, were sung by Frances Morton Crume, contralto. Lilac Ladies, words by Mrs. Barr, Opal Sea and Light and Darkness, words by Miss Thomas, music by Mrs. Royce, were sung by Mrs. Frank Lusk, soprano. The accompanists were Mrs. Royce, Mrs. Donaldson, and Mrs. Rowe.

At a meeting of the Scribblers, Mrs. Lusk sang the same group of songs by Mrs. Royce and Mrs. Donaldson; Kathryn Strong Gutekunst, contralto, accompanied by Mrs. John Emery, sang Harmony, words by Mrs. M. D. Hoogesteger, music by Ethelyn Abbott, with violin obligato played by Robert Wilkinson. Mrs. Thomas Ward played two piano numbers.

Jurien Hoekstra, baritone, member of the faculty of the Grand Rapids Conservatory of Music, was soloist for the Chicago Women's Club at a recent concert.

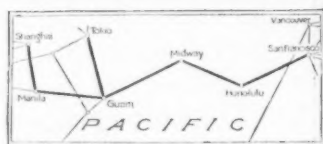
Pupils' recitals have been given recently by Marguerite Colwell, who presented her advanced pupils, Evelyn Niebohr, Seranna Botting, Winifred Arthur, Joan Kingsma, and Paul Pettinga; and by Elsa B. Hoertz, harpist, who presented eleven of her students in a program in the St. Cecilia studio.

H. B. R.

Long Beach, Cal. For the last meeting of the year, the Opera Reading Club, Mrs. Elmer Tucker, president, and Leon Rains, director, presented Johann Strauss' comic opera, Die Fledermaus (The Night Bird). The soloists were Alice Forsyth Mosher, Flora Myer Engel, Frank Geiger, Joseph Waugh, Ernest Fentz and William

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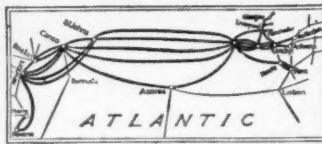
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This cablegram was sent to Charles L. Wagner, Clare Clairbert's manager, by Jules Daiber, formerly assistant to the late Cleofonte Campanini, and for years connected with the Chicago Opera Company

Johnson. A group of violin solos was contributed by Calmon Luboviski, with Lorna Gregg, accompanist.

Carlton Wood presented his artist-pupil, Roberta Kirkpatrick, in recital; assisting on the program was Helen Dalzell, dramatic soprano, Maurice Eisner, pianist, and The Carlton Wood String Quartet.

Modern Latin Music was the title of the program presented by the Woman's Music Club, the artists being Genevieve Elliot Marshall, Lena Wasem, Olive Haskins Read and the Musical Arts Quintette. Earlier in the season the club gave a reading of The King's Henchman (Deems Taylor), with Mrs. O. G. Hinshaw, reader, and, as soloists, Dorothy Stearns Mayer, Ruth Foster Herman, Richard Dudley and Grafton Linn, and Mrs. Joseph Maltby, pianist. A. M. G.

Pittsburgh, Pa. Marian Anderson, gifted young Negro contralto, gave a memorable recital at Carnegie Music Hall, under the auspices of the Alpha Alpha Kappa sorority. In the opening group this excellent artist sang the classic Italian works, notably the Mozart Alleluia, with rare tonal and vocal effects. Then followed Schubert's Die Krahe and Wohin, Brahms' mighty Von Ewiges Liebe, Erich Wolf's Faden, Strauss' Zueignung, and Les Berceaux of Faure, all of which were given an imposing performance. The Bizet aria from Carmen Voyons que j'essaie disclosed a versatility of style that won the audience. Songs of Griffes, Rachmaninoff and Saar, and a set of Negro spirituals, completed the program. William King was the accompanist and added no little luster to the splendidly built program.

The great Westminster Choir, with its great leader, Dr. John Finley Williamson, caused Pittsburghers a musical thrill at its concert in Carnegie Music Hall. To listen to such a capella singing is a privileged delight. Perfect ensemble, accurate intonation, tonal blending and musical effects of ravishing quality are always assured when this group sings. First time in performance in the U. S. were Come Hither Ye Faithful, of Frances McColin (the blind girl composer of Philadelphia); Hallowed Be Thy Name, by the modern, H. K. Andrews; and As a Shadow, a vivid opus of Johann Bach, uncle of the great J. S. Bach. Lucille Becker, soprano, in Albert Kranz' Song of Mary (from the Spanish of Vega), and Lorean Hodapp, soprano, in Hall's Negro spiritual arrangement, Steal Away to Jesus, won new laurels. Numerous repeats and encores were demanded.

The music department of Carnegie Institute of Technology presented Charles Shotts in a piano recital on May 2. The string ensemble of the same institution, under the direction of Karl Malcherek, appeared in concert at the Little Theatre, playing a program of Mozart, Tschaiakowsky, Bossi and Debussy. Accompanied by the Student Orchestra, conducted by J. Vick O'Brien, piano concertos of Saint-Saens and Schwarwenka were played by Alice Conti and James Miller respectively.

Hazel Campbell, soprano, accompanied by Lyman Almy Perkins, Pittsburgh vocal pedagogue, was the guest soloist at the Sunday organ recital of Dr. Caspar P. Koch on May 4. She presented Massenet's Il est Doux, and The Day Is Gone, Lang, Schumann's A June Pastoral, and Do You Know My Garden, by Wood. R. L.

Alabama M. T. A. Convention

BIRMINGHAM, ALA.—The eleventh annual conference of the Alabama Music Teachers' Association was held in Montgomery, with the president, Lily Byron Gill, in the chair. Accredited Music in Alabama Schools was discussed, strong talks on the subject of certification of teachers being given by P. W. Hodges, of the State Department of Education, and Mrs. James Hagan, of Mobile. Mrs. Wade Carlisle, president of the State Federation of Music Clubs, was introduced.

Music was furnished in the morning by John W. Brigham, tenor, director of music at the Alabama Polytechnic Institute of Auburn, and Earl Hazel, pianist, from the same institution. J. Clarendon McClure, of Mobile, gave a lecture recital on Modern and Ultra-Modern Music. There was a talk on Music Appreciation by Mrs. E. G. McGehee, author of Music and People.

Other music enjoyed during the convention included a string quartet, playing Haydn's G major, op. 77, with Elizabeth Selman, Jean Tate, Helen Cullens, and Maurice Held, all from the Georges Ryken Studios, performing. A group of songs was sung by Orville Borchers, of the Woman's College, Montgomery; and Mieczyslaw Ziolkowski, of Alabama College, pianist, played Beethoven's Sonata Appassionata, op. 57.

The election of officers for the ensuing year resulted as follows: president, Lily Byron Gill, Montgomery; first vice-president, Mrs. Harry Eddins; second vice-president, Abigail Crawford, Birmingham; secretary-treasurer, Delma Foster, Prattville; auditor, J. Clarendon McClure, Mobile; recording secretary, Mrs. Guy Chamberlin, Montevallo. A. G.

Westminster Choir School Launches Campaign for \$2,000,000 Building Fund

(Continued from page 5)

Music in the Church, and also gave his complete approval to the Westminster plan.

Dr. Robert E. Speer, secretary of the Board of Foreign Missions, gave his views upon the Westminster movement from the standpoint of a minister of the church, and said that he believed that the school would progress, and would prove to be a great aid to religion in America.

And finally J. Percival Huguet, D.D., president of the Brooklyn Federation of Churches, made an address on Perpetuating Honored Names.

A number of telegrams from former students in the Westminster School were read, each of them donating from \$300 to \$500 toward this movement.

The Westminster Choir, after Dr. Williamson's address, entered unexpectedly from the end of the long room, marching down the steps in double lines, and singing a hymn. It was very impressive. The choristers marched, singing, between the tables to the raised stage at the far end of the hall, and there stood while Dr. Williamson directed

them in a few unaccompanied choruses. The choir was heard again at the end of the evening, and then marched out, singing. Their extraordinary art aroused much enthusiasm, and there were several encores.

Among those present were Mrs. F. A. Seiberling, Mrs. G. B. Strawbridge, Mr. and Mrs. Charles B. Barkley, Mr. and Mrs. S. W. Straus, Mr. and Mrs. Charles D. Hilles, Mr. and Mrs. Mortimer Wilson, Marion Bauer, J. Warren Erb, Pierre Key, Mr. and Mrs. Henry Holden Huss, Mrs. William Arms Fisher, Gena Branscombe, Hollis Dann, and Victor Harris.

Arnold Schönberg's Latest

BERLIN.—The latest work from the pen of Arnold Schönberg is a series of six pieces for male chorus, soon to be issued by Bote & Bock, Berlin. This marks a parting of the ways between Schönberg and the Universal Edition of Vienna who have been Schönberg's publishers since his beginnings, 25 years ago. The pieces are said to

be something new in compositions for male chorus. R. P.

Madge Daniell Artists Busy

Harold Hennessey, tenor, has returned from Havana, Cuba, where he was soloist at the Chateau Madrid. On board the SS. Tuscania, The National Tours Havana Review, arranged by Mr. Hennessey, who was social director of the cruise, proved a great success. Rudy Vallée's Vagabond's Orchestra was engaged for the Easter cruise and Mr. Hennessey's fine voice was highly praised.

Edwina Sievert, soprano, was the soloist for the Silver Jubilee celebration held at the Church of Good Shepherd of Weehawken, N. J., on May 7, singing two groups.

Odette Klingermann was soprano soloist at the Union Reformed Church High Bridge, on May 4, and on May 11 at St. James Episcopal Church, Elmhurst, L. I., for special Mother's Day program.

All of the above singers are from the studio of Madge Daniell.

Katherine Bacon Reengaged

Katherine Bacon, pianist, has been engaged for a private concert at Hartford, Conn., on May 30. This is the second re-engagement in Hartford for Miss Bacon since her concert there in March with the New York String Quartet.

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Walter Butterfield, Instructor

CORNELL UNIVERSITY
School of Music, Ithaca, N. Y.
July 7 to August 15
Alfred Spouse, Instructor

UNIVERSITY OF MICHIGAN
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Frank Showers, Instructor

GRINNELL COLLEGE
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CHARLES L. WAGNER TELLS HOW—

The following article, written by Lindsey H. Spight, appeared in Ad Age, the official publication of the San Francisco Advertising Club and Better Business Bureau:

"An intimate, inside story of managing celebrities to fame and fortune was told last week at the Advertising Club by Charles L. Wagner.

"Not only is Wagner famous for managing opera and concert stars but he has produced such famous New York successes as The Barker, Scaramouche, Quarantine, Mountain Men, and Love in a Mist. His production of The Perfect Alibi opened the new Columbia Theater. Paris Bound, playing there this week, is another of his productions.

"He gave many interesting sidelights on the management of famous people and the elaborate campaigns that are planned in putting them over.

"When Rogers first went on tour he was not successful as he confined his talks largely to intimate stories of Florenz Ziegfeld and the Follies. I discovered in listening closely and watching the audience react that they did not like to learn of that side of New York life. From then on he has made his talks almost exclusively political and has achieved astounding success.

"Probably one of the most interesting and elaborate campaigns I ever undertook to put over a concert singer was for Madame Galli-Curci. When I first met her she was thirty-four years old, rather advanced to begin a career. She had been singing for years, in

Italy with only indifferent success, had made a tour of South America that had gone over rather well but was not outstanding, but she had made a real hit in Havana with the Cuban people.

"Her name intrigued me and her personality was very distinctive. After hearing her sing and getting the opinion of a friend I determined to sign her immediately. The first step was rather adroit. I arranged for two appearances with The Chicago Opera Company which was probably the greatest insult we could have given New York music lovers.

"After her two appearances at \$1,000 each she finished the season at a substantially increased rate. Following her successful debut in Chicago we toured the middle west, even appearing in Oshkosh. This made the New York crowd even more curious.

"We then decided to go to New York—but first we made two dates—one in Yonkers and one in Newark. Unfortunately, at the last moment, Galli-Curci was taken suddenly ill (by arrangement) and we had to make a substitution. By this time New Yorkers were beginning to wonder if there really was such a person as Galli-Curci.

"When we finally did open in New York it was a tremendous success. The crowd gave her an ovation that lasted for forty-eight minutes, even though she sang under tremendous difficulties. At the last moment the conductor had a sudden nosebleed and

she had to sing conducted by a man with a bloody handkerchief held at his nose.

"Of course, Galli-Curci was made from then on. The newspapers played her up the next day almost to the exclusion of all other musical and concert news.

"Wagner stated that after many years of handling opera and concert stars he wanted to go back to the stage and he is now doing so. He is producing Paris Bound here at the Columbia Theater with Madge Kennedy as the star. He stated that in selling it was always customary to show samples, so he introduced Miss Kennedy in person.

"She gave a delightful little talk, saying that after playing Paris Bound almost a full year she really felt here for the first time that the show was really a part of herself. She was gracious in her praise of the theater and opportunity to work with Wagner and Ralph Pincus who acted as chairman of the day.

"The program gave all the members of the Advertising Club an intimate inside picture of what goes on behind the scenes in the management of a famous star or production of a Broadway success. It was also an impressive object lesson in the value of advertising."

Edward Johnson Praises Women's Activities

Edward Johnson, tenor of the Metropolitan Opera Company, is of the opinion that the activities of women are increasing the general interest in music.

"Each day that I read of women having gained further recognition, particularly in governmental affairs, activity in official capacity, or by furthering equal laws for the sexes, I am delighted," said Mr. Johnson. The tenor believes that men and women are absolutely equal in all capabilities, that privileges for either sex are unfair. Despite the fact that he has lived abroad for so many years, where there are different standards for women, Mr. Johnson is American in his views. He says that the world would be a sorry place, that there would be no progress economically, socially or hygienically if people, and that includes women, were obliged to be driven to work only as a last resort.

"Music suffers less than any occupation, whether commercial or professional," said Mr. Johnson. "In music women seem to have a free hand and of course have accomplished more than men. They have been fearless, intrepid pioneers, acting quickly and wisely with excellent and far reaching results. This does not exclude some fine work done by some men, but the women's activities outweigh it. Women have been the moral sponsors in the art of music, and often the financial backers as well. Women first dared to have musical ideas, both to plant and nourish them.

"As only a small percentage of the people are musically awake, I know that the valiant women will continue in their fine work and reveal the great musical potentialities. Music is a fundamental gift, enriching one's nature, intellect, and morals, and if men and women together listen to its message, mankind will truly have a glorious satisfied uplift."

Georgia Stark Singing With Bracale Opera

Georgia Stark continues to win success everywhere she appears with the Bracale Opera Company. The MUSICAL COURIER already has published excerpts from many of her press notices. Another batch of clippings has just been received, and these also contain nothing but commendation for the talented young coloratura soprano.

She sang in Carmen, Rigoletto and the Barber of Seville in Panama City; then went to Baranquilla, where she was heard in Carmen and the Barber, scoring equal



ELEANORA DE CISNEROS,

who will appear in the gala presentation of Samson and Delilah at Madison Square Garden this evening, May 24. The distinguished artist will sing Delilah, a role in which she has had success in the opera houses of Europe and this country. (Photo by Elzin.)

success in both places. She sang Rigoletto and Carmen with Miguel Fleta.

During two and one-half weeks in Caracas, Venezuela, Miss Stark, in addition to the operas already mentioned, sang Lucia, and made her debut in Traviata. Her "debut" was a great success, the audience being especially enthusiastic over her singing in the first act, one critic in commenting on it declaring that she received an ovation such as is accorded only the great divas. Also, according to press reports, Miss Stark's singing of the Caro Nome aria in Rigoletto aroused great enthusiasm.

On April 15, following her appearance in Tosca with Fleta, Miss Stark sang at a concert which was given in honor of the great tenor. The following day, April 16, she was scheduled to leave Caracas for Valencia, after which she was to go to Baranquilla, Maracaibo and Havana.

Providence Library Installs Sound Proof Music Room

The Providence Public Library has followed the general trend of reading room utility by installing a sound-proof piano room so that musicians and teachers may be enabled to try music before borrowing it for use at home.

This library has a notable collection of music, consisting of nearly 12,000 pieces and 2,000 books about music. It includes the Franklin Holding Violin Collection, a gift from the Monday Morning Musical Club. The sound-proof room contains a midsize piano, a bench, a floor lamp, a writing table and two music racks.

Grace Hofheimer Pupils Heard

On May 15, Grace Hofheimer presented Estelle Andron in a piano recital at her studio. Miss Andron was heard to advantage by a large audience in the following program: Le Bavolet Flottant (Couperin) and Italian concerto (Bach); sonata, op. 28 (Beethoven); capriccio, B minor (Brahms), Arabesque, No. 1 (Debussy), Arabesque, No. 2 (Debussy) and rondo capriccioso (Mendelssohn). She was forced to add three encores at the close. Miss Andron showed temperament, musicianship, a winning personality, and every evidence of serious study, which combination went far towards making the recital unusually interesting.

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Published every Saturday by the
MUSICAL COURIER COMPANY, INC.

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WILLIAM GEPPERT.....Vice-President
ALVIN L. SCHMOEGER.....Sec. and Treas.
Steinway Building, 113 West 57th Street, New York
Telephone to all Departments: Circle 4500, 4501, 4502, 4503, 4504, 4505.
4506
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Honorary Member American Optimists.

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Telephone, U47-6-12. Cable address, Muscourier, Vienna.

MILAN, ITALY—CHARLES D'IP, Via Eupili 8.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1923, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

NEW YORK | MAY 24, 1930 | No. 2615

One sided diets are as harmful in music as they are in food.

In line with the regular tendencies of the day, the bigger Wagner operas might profitably be split up two for one, or go into a merger.

This is the time of year when the generous orchestral guarantors of our land count the deficits and cheerfully subscribe to the sustaining funds for the coming season.

Synthetic greatness in music exists chiefly in the mind of unsuccessful practitioners of the art. The musical public has become too well informed and critical to be taken in by performances not based on solid merit.

Do young orchestral musicians ever stop to consider that if they put away \$20 a week from their twentieth to their fiftieth year (which most of them can easily do) they could look forward to a carefree middle and old age?

Sometimes one wonders whether the troubles of the modern Hohenzollerns are not traceable to the fact that their ancestor, Frederick the Great, spent so much time playing the flute. Perhaps Georges Barrere could enlighten the world on this point.

In spite of the loudly proclaimed unfavorable conditions in the musical profession of our country, American conservatories will soon graduate the usual annual number (and perhaps more) of young musicians to take their place in the tonal ranks. There is nothing wrong with music and as soon as general economic improvement sets in, the point will be proved.

The arrangement by M. L. Lake of the Poet and Peasant overture for a suggested new type of band instrumentation, consisting of one-third saxophones, one-third woodwinds, and one-third brasses and percussion, is of interest. It has frequently been suggested that the exquisite color obtainable from combinations of instruments used in our American jazz orchestras might be used in band arrangements. Eminent European musicians who have become familiar with American jazz orchestras of the best type have invariably proved enthusiastic about the orchestra color. One of them is quoted as having said that no symphony orchestra is capable of producing the exquisite colors that American combinations of brass, often muted, saxophones, strings and

woodwinds make. The idea of making arrangements for such combinations, of some of the standard compositions, without jazzing them, has been in the air for a long time, and perhaps will now develop.

The new American tariff bill says nothing of high duties on Ukrainian balalaika orchestras, German, Italian, English or French symphony conductors, Russian violinists, Spanish dancers, pianists or musical ensembles, Hungarian rhapsodies, Mexican tangos, or Viennese waltzes. Our lawmakers at Washington probably think that all those importations will never hurt our native jazz anyway.

In an interview published in the N. Y. Times of May 11, Mme. Schuman-Heink says: "Don't tell me that the youth of America or any other land is 'going to the dogs'; that it will not respond infinitely to what is best in music if given the opportunity, and to everything else which is good. I implore mothers and fathers to make it easy for their sons and daughters to become interested in and associated with those who revere the best in music. Send them to singing classes conducted by competent teachers; often you find that the best of these classes are conducted free. Honest music and honest participation is one of the best antidotes for crime and the condition of unrest which we are told is now existing throughout the world."

What the American cultivation of the saxophone is doing to some of the European countries may be inferred from this recent advertisement in the Pester Lloyd of Budapest: "The American maiden of today no longer treasures most of all the horsepower of her automobile; the saxophone is trumps. The sweet sound of the saxophone and the talkies has done its part to bewitch her heart. Every young man of the upper classes plays this modern instrument, which is mastered easily and quickly. Do you wish to be loved? Then hasten at once to the Saxophone Emporium, VII Róköczy-ut 60 and buy yourself a saxophone on our easy payment plan. A self-instructor obtainable gratis at the Royal Court Musical Instrument Factory."

The seventeenth annual convention of the National Association of Sheet Music Dealers will take place the week of June 9 at the New Yorker Hotel, New York. The Music Industries Chamber of Commerce is to hold its annual convention at the same time and place. Advance press matter sent out by the two organizations indicates that most of the time of the convention will be devoted to developing ideas that may help to offset the effect of radio and the talkies, or else to cooperate activities with them. Those two new factors in musical performance have done much to limit active self-expression on the part of lay music lovers and have helped to throw hosts of musicians out of employment. It is easy to figure how such conditions have harmed dealers in sheet music and instruments. It is to be hoped that the coming convention may devise some speedy and lasting measures of relief.

Strange that just as the American cities close their music season, many of the European cities blossom forth luxuriantly with tonal activities of splendiferous brilliance. Aside from the great London music and operatic season in late Spring and early Summer there are the transatlantic music festivals and the regular orchestral and operatic doings at the various spas and other pleasure resorts. This year Berlin is on hand with a remarkable series of performances between May 23 and June 16, including those of the New York Philharmonic Orchestra under Toscanini. Other conductors to be heard during that period are Blech, Kleiber, Furtwängler, Denzler, Pfitzner, Zemlinsky, Klemperer, Schillings, Prüwer, Richard Strauss. Soloists scheduled are Lauri-Volpi, Casals, Lamond, Kreisler, Onegin, Rosé Quartet, Edwin Fischer. There will be a Strauss cycle of operas (led by the composer) and a Wagner series. Choral performances, chamber music, orchestral courses are listed in abundance, in addition to operatic premieres, dance recitals, and finally, a festival of new music, representing the continuation of the former Baden-Baden festival, including stage works by Eisler, Hindemith, Hoffner and Weil, works for radio performance, original works for phonograph, electrical music, choral works and works for teaching purposes. All in all, Berlin sets a new high standard for three weeks of tonal festivalizing, and some serious musical Americans are wondering why the same thing or its approximation, could not be done in New York, Chicago, or Philadelphia, where a permanent symphony orchestra and a permanent opera company are available as the nucleus for a festival of the highest class.

Hymns

Carl F. Price has issued a plea to the executive committee of the New York Hymn Society, of which he is a member, for better hymns, so that congregations would not be compelled to sing out-of-date tunes.

According to the New York Times, Mr. Price contended that the trouble with the hymn situation lies in the fact that ministers did not choose better hymns for their congregations. He defends the minister, however, by saying that his selection was limited by the works chosen by the hymn committee and the hymn editors.

That is partly true, but the fault also lies with hymn composers and with the material conditions associated with hymn composing. The Christian Herald's \$200 prize for the words of a hymn was recently awarded to Mrs. Gertrude Robinson of Circleville, Ohio, for words intended to be sung to the tune of Come, Ye Disciples. That in itself is a crushing blow to the prospective composer. It will be recalled that America The Beautiful has been for years sung to a familiar tune that is utterly unsuited to the words, except rhythmically. In almost every case where words are set to a tune that was written for other words, the conflict between the two is evident.

There is also the idea in some places that the church service should be made gay and cheerful, and that the Moody and Sankey type of dance tunes are applicable to religious service. The result has been a gradual disappearance of congregational singing and a gradual diminishing of congregations. People who go to church in search of the emotional experience of taking part in a religious service want neither dance tunes nor ethical or political sermons.

It is true that there are too few really good hymns. It is also true that the few that exist are sung too rarely. There is no special need for new words for hymns. There are a good many poems that are now attached to such poor tunes that they are rendered practically valueless. Hymn books are full of such things. If the best of these words were selected and a prize offered for the best tunes, something might be forthcoming.

Such a prize might also bring out some very good tunes to which words could be set, for it is just as simple a matter to set words to a tune as it is to set a tune to words. What is not a simple matter is to pick up a tune somewhere out of a hymn book that fits new words, or to pick up words somewhere that fit a new tune.

In other words, the composition of a hymn is the same as any other composition—either the words must be made directly to fit the music or the music must be made directly to fit the words, otherwise the sentiment will be confused and such ridiculous things will result as America The Beautiful set to the tune it is familiarly sung to.

Thanks chiefly to the efforts of John Finley Williamson, of the Westminster Choir, America is reaching back to old standards of church music, and is again approaching the right sort of sentiment in music which has been thrown aside in this country to satisfy the spellbinding evangelists.

This movement is growing rapidly, and the time is coming when new hymns and new tunes will be needed. This does not mean that the old hymns and the old tunes should be discarded, but that something a little more in touch with modern ideas of music and present-day musical idioms should be found to express the emotions which, in this jazz age, are more and more the necessity of genuine religious spirit in church.

There lies something between the doleful groans of the sorrowful puritans and the hysterical gaiety of the camp meeting shouters. Given a proper opportunity, our composers will see to it that the church is served with music of this desired sort.

Variations

By the Editor-in-Chief

In the passing of Marie Boardman Spalding, of New York, who died in Florence, Italy, last week, music loses one of its most high minded and accomplished devotees.

Mrs. Spalding was the mother of Albert, the violinist, and to her chiefly he owes the fine artistic foundation and elevated principles which distinguish his career as a musician. Having all the advantages of wealth and social position in New York, nevertheless Mrs. Spalding, herself an excellent pianist, gave serious attention to music, and when her only son was born, she decided to dedicate him to the art she loved. She took the young boy, Albert, to Florence, after he had shown aptitude here for the violin, and in the Italian city, and later in Paris, he was placed under the best available masters.

A virtuoso career without a basis of solid musicianship did not appeal to Mrs. Spalding for her son, and she saw to it that he became a thorough student of harmony, counterpoint, musical history, and aesthetics, while he was perfecting himself as a solo violinist.

He made his debut in Paris when he was seventeen, after winning a number of musical prizes there and in Florence. The later achievements of Albert Spalding are too well known to need retelling at this moment.

Blessed with a mother like Mrs. Spalding, and a father who encouraged his wife's high ambitions for their son, Albert was singularly fortunate, and his parents equally so, for the lad early developed the seriousness and industry necessary to bring his talents to their fullest development. He was spared the ordeal of ill advised adulation and premature public appearances which have wrecked the musical future of so many gifted children.

Those who knew the late Mrs. Spalding and enjoyed her hospitality at the family seat on the Jersey Coast, were privileged to encounter a woman of rare charm, tact, and mental attainments, who made her home a true salon of intellect and art.

The friends of the Spaldings mourn affectionately with the father and son in these hours of their great sadness.

Mrs. Spalding's justifiable pride in Albert's success by no means ended her practical services to the cause of music. She aided many young and struggling talents of late years in Florence, where she had been making her residence; started the symphony orchestra there, whose operating fund she guaranteed together with other prominent American and Italian music lovers of the city; and finally, Mrs. Spalding presented Florence with a hall in which needy musicians could give concerts without incurring expense.

"A noble woman with a great heart," might well be the epitaph from Music to Marie Boardman Spalding.

In the sun of glory which is shining upon the progress of our Philharmonic Orchestra through Europe, it might not be amiss to call attention to one tiny shadow that falls across the radiant blaze. It is not large enough to effect even a partial eclipse, and I feel I must reveal it even at the expense of being considered a negligible New Yorker, and of rating as only a ninety-one per cent. American or so.

A Parisian musician whom I esteem greatly for his knowledge and critical acumen—I suppress his name for fear of subjecting him to international complications—writes to me as follows:

"Hats off and all honor to Toscanini. He is worthy to take his place with Richter, Nikisch, Mahler, Levy, Mottl, and other heroes of the baton.

"However, your orchestra did nothing startling here. There was not nearly as much enthusiasm for it in Paris, as for the Vienna or Berlin Philharmonics when they paid their visits to the French capital. The New York orchestra exhibited inferiority in the quality of its string tone, to that of our own Montreaux Orchestra Symphonique. Nor was the ensemble of the New York Philharmonic perfect. The horn was very feeble on two high B's in the nocturne of Mendelssohn's Midsummer Night's Dream, and wobbled on another B. In the Tristan prelude the horn came in three beats too soon with his C sharp on an accented chord.

"None of these things is serious, of course. But they show that perfection is not to be imported from New York. We have better orchestras here.

The conductors here cannot afford the many rehearsals. That is the only point of superiority.

"Unfortunately, the concert was a social affair, as the prices were so terribly high that the ordinary musical public could not attend. Everything was sold out."

When facing the firing squad for publishing the foregoing letter, I shall calmly ask for a cigarette and refuse to have my eyes bandaged.

In another department of the MUSICAL COURIER (Tuning In With Europe) there is quoted some matter by W. J. Turner, of The New Statesman, and his line of reasoning gives Mahler a place above Wagner and Strauss in the front line of composers.

The public generally, and the majority of musicians and critics, grant to Mahler no such eminence as Mr. Turner accords him. His admirers usually say: "Wait; Mahler will come into his own. Bach, Beethoven, and Wagner also were not entirely understood in their day."

That argument is fallacious: In the case of those three innovators, musical matter came into being which had entirely new and hitherto unexperienced aspects. Its unfamiliarity puzzled the experts and of course the laymen. Mahler's music makes no such bid. It does not present any tonal material not easily within the grasp of generations who know their Bach, Beethoven, Wagner, Liszt, Berlioz, Strauss, Schumann, Schubert, and Brahms. The attitude of the objectors to Mahler is not that his music offers difficult problems but that it is too easily understood; that it skirts the superficial; is not on the level of his "programmatic" intentions; and tries to make up in outward pretentiousness what it lacks in originality and depth.

In short, so the general view runs, Mahler is a master of construction and craftsmanship, and an intellectual as well, but is wanting in the greatest quality of the towering masters—he lacks musical inspiration of an exalted order.

Ambitious Mahler was, wonderfully so; as ambitious as Icarus. But Mahler, like Icarus, attempted to ride into the sun, had his wings singed, and fell back to earth.

At the musical party given by the Josef Hofmanns last week in Merion, Pa., their country home, there was excellent singing by Edna Corday and Selma Amansky, and finished and authoritative cello playing by Tibor De Machula, a seventeen year old pupil of Felix Salmond.

However, those guests who did not wait for the jinks following the musicale, missed the most characteristic doings of the evening. Had they remained they could have seen Harry Kaufman, the

pianist, with cigar in mouth, doing an imitation of Carmen and winding up with some skillful tap dancing to Earl Fox's expert jazz pianism; Felix Salmond, draped in a Spanish flag, giving a realistic picture of a Toreador fighting the bull; and Sylvan Levin playing an elaborate piano version of the Rigoletto quartet with the vocal parts taken by Efreim Zimbalist, soprano; Felix Salmond, tenor; Mrs. Mieczyslaw Münz, contralto, and David Saper-ton, basso.

Later there was story telling, the best anecdote coming from Zimbalist. "I played with the Manchester Orchestra under Hans Richter," he said, "and when I stepped out before the audience, and was tuning my violin, the great conductor leaned over and said to me: 'Bow all you like after they applaud, but here at our symphony concerts soloists never give tips to the audience.'"

"Following the concert I was standing in the artists' room with Brodsky, the concertmaster, when a middle-aged lady approached me with, 'Bravo, very nice. You really deserved an encore but I suppose that old idiot—pointing to Richter—'wouldn't let you play one.' I was terribly embarrassed for fear that the master would overhear the remark. As the lady turned away I whispered to Brodsky, 'Who is she?' 'That's Mrs. Richter,' answered the violinist."

Chicago, May 16, 1930.

Dear Variations:

In view of the fact that you are such a dis-admirer of dear old Parsifal, why not take an alarm clock with you when you must review the darn thing; set said alarm to go off during a pianissimo, thereby enraging your neighbors to such an extent that they would have you put out?

Or maybe if you got too bored, you could end it all with a silent automatic?

Parsifally yours,
I. B. M.

A much easier way for me to be put out of the opera house at Parsifal, is to snore so loudly as to disturb most of the auditors around me, who would then have me ejected for waking them up.

New York, May 10, 1930.

Dear Variations:

I had a letter from a man saying that the National Music League had stopped functioning and asking if I would put his name on the free list or on a reduced rate list. I answered his letter and asked him why he had a right to either and he explained he was a music lover as well as a writer, and added in a very naive manner "perhaps I would qualify as a music student, I own a clarinet." So I still believe in capital punishment.

Faithfully yours,
CHARLES L. WAGNER,
Manager.

The same mail that brought the foregoing also gladdened the soul of a harried musical editor by depositing the following on his desk:

Public Library, San Francisco, Music Department, May 8, 1930.

Dear Variations:

The attached is from a letter written by a young man making inquiries of the terms, etc., of a local music school. Here's one paragraph:

"I have played drums for a number of years; learned to play piano when I was a small boy and I am now playing the saxophone which I have taken great interest in. I have a great habit of faking and when given a piece of music I know the tune of it is hard for me to play it proper and slur it proper. I guess it is just as my friends say, 'You need a teacher that will make you practice more and not so much faking in instruments.'"

As this goes to press the Board of Directors were still considering their answer!

Yours truly,
JESSIE M. FOLDRICKS.

The Humanist movement seems to have struck music, and high time it did, too. Our revered art had traveled much too far from what was safe and sane.

Now that the 1929-30 musical year is behind us, it might be interesting to hear in what light the past twelvemonth is regarded by leading musicians in all countries. I have sent cables and telegrams to many such celebrities, and the following are some of their replies:

Richard Strauss—"I seem to be in again, out again, with the music critics. Last season I was in again. Many thanks for same."

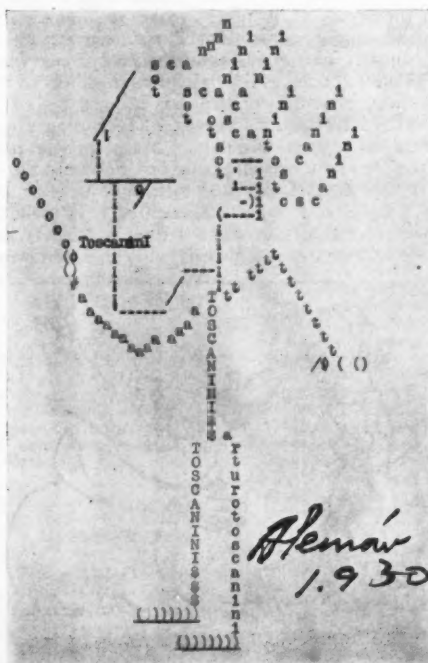
Igor Stravinsky—"I went back to Bach but didn't find much there. Now I'm a bit puzzled where to go next but I may turn sideways, to Weber or Mendelssohn. Will keep the press posted as to future movements."

Jose Iturbi—"The season was great for me. Ask the other pianists."

Jan Sibelius—"The season was too cheerful. As soon as I feel gloomy enough again, I'll write some new music."

Ruggiero Ricci—"I guess I've made old man Yehudi Menuhin sit up and take notice."

Arturo Toscanini—"Cannot answer your cable:



TOSCANINI ALL KEYPED UP.
Cartoonist Alemán does a typewriter impression of the noted conductor.

am too busy selecting new Italian works for my American symphony programs for next winter."

Walter Damrosch: "What care I who conducts the Philharmonic Orchestra in Europe, so long as I lead my radio concerts here for 197,000,000 people?"

Leopold Stokowski—"A new process just completed, manufactures musical tones from beams of light. I heard about the invention too late to present it at my concerts this season but shall surely do so in 1930-31."

Willem Mengelberg—"I don't give an Amsterdam for New York. My own country, Holland, was Rotterdam glad to see me when I returned here."

Serge Rachmaninoff—"Well, at any rate, my C sharp minor Prelude is lasting longer than Paderewski's Minuet."

Ignace Paderewski—"There has been some criticism of the lack of novelty in my repertoire. I gave the matter much thought during my illness of last season. I intend to make a radical change in my programs hereafter by playing more of the neglected works of Weber and Mendelssohn."

Arnold Schönberg—"I am afraid that the past season marked a most signal failure for me. My Glückliche Hand was produced in New York and no one hissed it."

Paul Whiteman—"Jazz and I thank you for the inquiry. Both doing well, thank you."

Giulio Gatti-Casazza—"The opera crisis was terrible last season. At several performances of the Wagner cycle we did not have enough programs for all the patrons."

Otto H. Kahn—"It was a normal season. Several sites for a new Metropolitan Opera House were rejected."

LEONARD LIEBLING.

AUDIENCES

An interesting feature of the interview with Victor L. Brown, president of the Milwaukee Civic Concert Association, printed elsewhere in this issue, is his suggestion that the Milwaukee audience of 3,500 is the largest regular concert audience in the world.

The probability is that Mr. Brown is perfectly right in this belief, omitting, of course, the audiences that attend symphony concerts. The audiences of which Mr. Brown spoke were those similar to the Milwaukee audiences, that is to say, people who attend a series of concerts each season, in which solo artists are presented.

Dema Harshbarger has done an extraordinarily fine work in encouraging audiences in many communities, large and small, to support concerts.

What America needs probably more than anything else today, is an extension of this plan throughout the entire country, a plan which fully recognizes the advisability of advance payment for concert courses.

It has proved to be difficult to attract audiences with any degree of regularity or certainty to isolated concerts. Some such concerts are, for a reason not clearly understood, highly successful, while, others, with artists of equal drawing power, are sometimes comparatively unsuccessful.

The solution of the problem is subscription payment for a course of concerts. By this means less local advertising for each separate concert is necessary, expense is minimized and the concert promoters are able to go ahead with their arrangements with the comfortable knowledge that funds sufficient to cover the expense of the entire season are at hand.

DESERVING

In an editorial, the New York Herald Tribune takes a curious attitude regarding the success of the Hampton Institute Choir in Westminster Abbey. The Herald says:

"One hesitates to assess the significance of the incident for fear of failing to do it justice. Westminster Abbey is the Valhalla of a race which enslaved the ancestors of these boys and girls so reverently listened to. In capturing it, as they did, they were in a sense paying off an old and bloody score, but in a coin such as revenge rarely employs."

"Compare the quality of these Negro spirituals with that of the hymns current in the Anglo-Saxon world on either side of the Atlantic! Is a comparison possible? Then consider their source in the sufferings and humiliations of a slave existence! What these colored choristers were offering before the altar of the white master, in his sanctuary of sanctuaries, were flowers plucked from the Gethsemane he imposed, flowers so exquisite that he must bow his head in their presence and acknowledge his inability to gather their equal."

"Vengeance is mine, saith the Lord." Well, here it was in its divine form."

This is a good deal like opening old sores, but is

none the less pertinent and interesting. Particularly, however, should all of the musicians in America read, mark, learn and inwardly digest the opening words of the second paragraph above quoted—"Compare the quality of these Negro spirituals with that of the hymns current in the Anglo-Saxon world on either side of the Atlantic."

The Herald here gives the Anglo-Saxon world a slap that it most justly deserves. We Anglo-Saxons on both sides of the Atlantic ought to be thoroughly ashamed of ourselves for the sort of music we have introduced into our churches and the sort of music we ourselves are composing for use either inside or outside of the churches. If ever a race ought to wake up and see itself as it is, that race is the Anglo-Saxon—musically speaking. If the Herald editor aids us in the awakening we should be thankful to him.

RECORD THE TALK BUT NOT THE MUSIC

Only vigorous accord is possible with the resolution passed at the Ohio State Convention of Music Clubs at Youngstown early in May. The resolution, which was made by Mrs. Adolf Hahn, president of the Matinee Musical Club of Cincinnati, reads as follows:

"We, the Ohio Federation of Music Clubs, recommend that musicians, organists and orchestras be employed if possible in the moving picture houses in addition to the mechanical reproduction of music now being used."

"We move that copies of the foregoing resolution be placed on file and sent to all state presidents, requesting that they give it broad publicity, if possible using it in their state bulletins, sending it also to the motion picture producers."

Whether or not this commendable activity on the part of the Ohio music clubs will have any effect on the picture trade it is difficult to guess. Presumably the only thing that will ever have any effect whatever upon the picture people, or, for that matter, on anybody else engaged in business, is possible loss of trade, and it will therefore depend upon how many states follow the example of Ohio, and still more will it depend upon how many of the members of the clubs which make such resolutions live up to their beliefs and refuse to patronize or to allow their children to patronize theaters which do not employ organists or orchestras.

Why should the picture theater managers worry about resolutions and any amount of talk, complaint or criticism so long as they are able to sell seats for the sound pictures in greater number than was ever possible for the silent pictures, and at higher prices? The average person, whether man or woman, is charitable, philanthropic and loyal so long as neither his pleasure nor his business is interfered with. People will neither go to theatrical or musical productions which they do not like for the sake of the above named sentiments, nor will they stay away from shows which are to their taste.

The weakness of club support and control of musical matters in the United States has been proved to be individual failure. National clubs with branches all over the United States and thousands upon thousands of members make resolutions that they will support some particular movement, or refuse support to some specified activity, but when that resolution reaches the individual members of the clubs throughout the country it is not acted upon.

It takes a tremendous amount of resolution to put up habitually with boredom. Many people have said plainly that they will gladly buy tickets to a concert if they are not expected to use the tickets; and many people no doubt will agree that it is dreadful for picture theaters to dismiss their musicians and provide canned music for their audiences, but when

evening comes and there is nothing to do but sit around the house and mope except go to the picture theater, the vast majority will go to the picture theater.

So far as this writer can make out, this is a simple statement of fact. One of the results expected of the advertising of the American Federation of Musicians is that people will generally come to realize the treatment they are accorded by the picture people, and will make their feeling evident by refusing to patronize shows which offer gold brick music instead of real music. The public, in its delight at the innovation of the talkies where they could hear the actors speak and hear all sorts of sounds familiar in nature, giving vitality to the films impossible in actual spoken drama, forgot all about the musical side of it and the disappearance in many places of the orchestra which had been their delight.

Also, and, furthermore, it is foolish to blind ourselves to the fact that in a great many theaters there was no orchestra worthy of the name before the sound pictures came in. Sometimes there was an organist, often enough there was merely a second rate pianist. The present films are now made up with the music on the film, and there would of necessity be a new revision of films to admit of an orchestra or organ except at interludes. Most of the films have spoken words, and music cannot be used during the spoken words.

There is no use to deceive ourselves into the belief that there has not been a complete revolution in the film business. At the same time it would be a distinct improvement if orchestras were returned to those theaters from which they have been withdrawn. Any one who patronizes the films realizes that there are lapses in the program that are painful enough. Every theater should be prepared to take care of interludes, and films will be better when speech is recorded on them, but music left to actual players. In other words, why not go back to the era of the silent picture, and merely add speech, not music?

AN INTERNATIONAL INSTITUTION

The Hart House String Quartet has been accorded an extended feature article by Lawrence Mason in the Toronto Globe. The writer begins his comment by pointing out that the Quartet "has enjoyed such remarkable success during the 1929-30 season just closed, as not even its most ardent well-wishers could have hoped for a few years ago."

Following this a brief outline of these activities is given:

"The Quartet's first European tour was made last fall, with nine London appearances, recitals in Bournemouth, Cardiff, Oxford, Canterbury, Liverpool and Farnham, in Surrey, and concerts in Paris and Brussels. Its fifth annual tour in the United States embraced a special series of three recitals in Steinway Hall, New York, with three other New York engagements, all in a single fortnight; as well as concerts in Scranton, Washington and Brooklyn."

"Its Canadian tours covered practically every major city from Halifax to Victoria, five 'key' Western centers being visited under the auspices of the Canadian Pacific Railway. Most of these cities throughout Canada, it should be added, were visited for the third or fourth time, as they are regular annual 'ports of call' for this musical 'flying squadron.' . . . All told, some fifty concert engagements were filled by the Quartet during the season in Canada alone."

The writer then indicates the even greater dimensions of the Quartet's activities for next season, and in conclusion points out the value of the missionary work done by this organization in bringing chamber music into places where even a string quartet is a rarity, and in playing works of the moderns, among them, Bartok, Malipiero, Bloch, Ravel, Dohnanyi, Goossens, Delius, Loeffler, Respighi, La Violette, Franck, Hugo Wolf, Debussy, Reger, Kreisler, John Beach, Jean Rogister, Erwin Schulhoff, L. D. Mannes and Howard Hanson.

In his final paragraph Mr. Mason says, "To sum up, the present writer is glad to be able to reaffirm, in the fullest sense of the words, his declaration made early in the Hart House String Quartet's career, that it is A National Institution."

With this the MUSICAL COURIER disagrees. The Hart House String Quartet is not a national institution, but an international institution.

THE PRIME ESSENTIAL

"The great word in music is, obey. The reason why so many fail in music and only a very few really succeed is because it is a mighty task to make one's voice and one's fingers obey." A sage observation in a sermon recently delivered by Rev. William H. Parker, of Fairhaven, Mass.



SCENE FROM VERDI'S ERNANI

("Ernani, Ernani, involami" . . .)

Ernani: "Ernani, Ernani, fly with me!"

Ernani: (aside) Not even in a Zeppelin."

Especially drawn for The Musical Courier by Aleman

THIS, THAT, AND THE OTHER THING

PRIZES and SCHOLARSHIPS

[The MUSICAL COURIER will endeavor to keep this department up to date, and to that end requests that all notices and prospectuses of musical prizes, contests and scholarships be sent to this office so as to be included. In all cases there will be published the address to which intending candidates should apply directly for detailed information. The MUSICAL COURIER cannot undertake to furnish any particulars beyond those published in this department, or to receive manuscripts or other matter intended for announced competitions.]

L'Ecole Normale de Musique, Paris, will present, under the patronage of l'Association Francaise d'Expansion et d'Echanges Artistiques, symphonic works written in 1929-30. These symphonic works will be played on the piano before an audience of French and foreign orchestra conductors. The auditions take place in June, and composers who wish to have their works heard are requested to send immediately to l'Ecole Normale de Musique, 114 bis, boulevard Malesherbes, Paris, the name of their works, indicating the character, length and instrumentation, and also the type of arrangement which will be sent. Composers must also state whether the work is published and give the date of the first performance, if it has been performed. Composers may play their own works if they so desire. Scores and arrangements should be sent before June 1.

Joseph H. Bearns Prizes in Music—two prizes in musical composition offered annually by Columbia University. Address: Secretary of Columbia University, New York.

Columbia Phonograph Company—\$5,000 yearly prize to individual or institution for "the greatest service to the cause of music." Address: Columbia Phonograph Company, 1819 Broadway, New York.

Elizabeth Sprague Coolidge Foundation Prizes—\$1,000 for a work of chamber music written for five wind instruments (flute, oboe, clarinet, bassoon, French horn), or for piano and four or five wind instruments; The Library of Congress Prize for \$500 for a suite or composition in similarly extended form for two pianos. First competition is open to composers of all nationalities, the second to American citizens. Address: Elizabeth Sprague Coolidge Foundation, the Division of Congress, Washington, D. C.

Eastman School of Music—contest for American-born composers. Address: Howard Hanson, Eastman School of Music, Rochester, N. Y.

Hollywood Bowl Association Composition Prize—\$1,000 for symphonic poem. Address: Hollywood Bowl Association, 6777 Hollywood Boulevard, Hollywood, Calif.

International Society for Contemporary Music, American Section—Modern chamber

and orchestra music by American composers wanted for annual European Festival. Address: Frank Patterson, Chairman of Music Committee, 113 West 57th Street, New York.

League of Composers—Composers living in America are invited to submit new works for possible performance to the Executive Board of the League of Composers, 113 West 57th Street, New York.

Lorenz Publishing Company Contest—Sponsors Annual Anthem Contests. Address: Lorenz Publishing Company, 216 West Fifth St., Dayton, Ohio.

National Association of Harpists—\$1,000 for a composition for harp as solo instrument, with or without orchestra, or as a basis of a chamber music work. Address: National Association of Harpists, 315 West 79th Street, New York.

National Opera Club of America—\$1,000 for prepared opera singer knowing at least three roles. Address: National Opera Club of America, 1730 Broadway, New York.

Elkan Naumburg Musical Foundation—Pays for debuts of young musicians selected in open competition. Address: National Music League, Inc., 113 West 57th Street, New York.

Paderewski Prize Fund—Offers two prizes from time to time for native Americans and those born abroad of American parents. Address: Mrs. Elizabeth C. Allen, Secretary, 294 Huntington Avenue, Boston, Mass.

Schubert Memorial, Inc.—Arranges concert appearances for young artists of "outstanding talent." Address: Schubert Memorial, Inc., 1170 Fifth Avenue, New York.

Swift & Company Male Chorus Prize Competition—\$100 for male chorus. Address: D. A. Clippinger, 617-618 Kimball Bldg., Chicago.

National Federation of Music Clubs—National contest for student musicians and young artist musicians. Address: Mrs. Arthur H. Morse, 263 McGregor Avenue, Cincinnati, Ohio.

L. Bamberger & Company Music Scholarship—Scholarship at the Institute of Musical Art, 120 Claremont Avenue, New York. Address: Spaulding Frazer, Chairman of the Music Scholarships Committee, Box 198, Newark, N. J.

The John Simon Guggenheim Memorial Foundation Fellowships for Advanced Study Abroad. Address: Henry Allen Moe, Secretary, 2300 Pershing Square Building, New York.

Juilliard Musical Foundation—100 Fellowships awarded to American music students for study in singing, piano, violin, cello and composition. Address: Juilliard Musical Foundation, 49 East 52nd Street, New York.

Pulitzer Traveling Scholarship in Music (Columbia University)—Annual scholarship of \$1,500. Address: Columbia University, New York.

The Chicago Civic Opera—European scholarships. Contest closes September 20. Address: Chicago Civic Opera Company Association, Chicago, Ill.

Curtis Institute of Music—Scholarships. Address: Curtis Institute of Music, Philadelphia, Pa.

Matthay Association—\$1,000 scholarship, contest to take place at Yale University School of Music, New Haven, Conn., on Saturday, June 7. Contestant must be a pupil of some member of the Association.

New York College of Music—A few scholarships for talented and worthy students. Address: Department Aid, New York College of Music, 114 East 85th Street, New York.

Chicago Musical College—Free scholarships to be awarded the week of June 16 for the Summer Master School, beginning June 23 and continuing for a period of six weeks. Address: Chicago Musical College, 64 East Van Buren Street, Chicago, Ill.

Gunn School of Music—Scholarships. Address: Gunn School of Music, 410 South Michigan Avenue, Chicago, Ill.



GHOSTLY JAZZ

Willie increased his radio enjoyment by hiding the loud speaker behind his ancestress, Aunt Sue Prim.

ACCORD AND DISCORD

Among Musical Courier Readers

Another Attack on Singing Without Breathing

Editor, Musical Courier: Chicago, Ill.

Many thanks always, for your articles. I look forward to the COURIER every week. Sometimes when one feels out of joint with the musical world of things, along comes an article full of inspiration to help one over the stile.

This week, May 10, Rabbit Pie. What a lovely idea! I'm so glad you have attacked the silly notion of singing without breathing. One certainly cannot sing without it, and it must be the right kind of breathing as used by our finest artists and taught by the older teachers. The great trouble with them all is this—they all breathe to expand, instead of expanding to breathe. By raising the floating ribs at the back and keeping them extended, one gets all the air necessary that way. It really works like this:

First Dorsal—second Diaphragmatic. Third Lateral, Fourth Costal—four in one.

This gives you breath enough for any long phrase or run or high note. Also, you have this: No one hears you take breath; no one sees you take breath; no one ever observes you are out of breath. Noiseless and imperceptible.

I first learned the old Italian way of breath-taking from Brookhouse Bowler, the tenor of the Cooper English Opera Company, 1860. Then he was with the Holman Troupe of London, Ontario, and about sixty years of age. William Shakespeare, of London, England, again showed it to me in

1897 and all subsequent years that I was with him.

The secret is not lost. I can sing the longest run in one breath and no one hears me take it, and I always have more breath at the end of the song than I started with.

Scotti uses this; also Sembrich, Melba, Tetrassini, Bonci, and Ffrangcon-Davies. David Bispham (dear old David) and Jenny Lind used it. John Coates is another that has it, and sings wonderfully even now at sixty-five years of age.

That is what is wrong with the singing today—no breath control. Consequently, they must all use the throat and jaw. Any fool can sing with the jaw. It should be left out of singing, and only hang in loose-ness. We are supposed to sing with an open throat, are we not? Well, when the throat is open there are no means of governing the breath except by the breath muscles of the body, under the shoulder blades.

Sir Henry Coward, in his Art of Choral Technic, says this: All singers who flourished for a year or two and then vanished always lacked breath control. When one could not sing any of the runs in one breath, he wiped them off the slate.

I must not bother you any further, only to say this—I have experienced the same thing here with the teachers in the schools. They would not give a pupil of mine any credit for a year's work. Can you beat the Good Old Days? Clarence Lucas is an old friend of mine.

All good wishes and success,
Faithfully yours,
(Signed) J. COATES LOCKHART.

I SEE THAT

A program of original ensemble music by Solomon Pimsleur will be given at Grand Central Palace, New York, on May 26. Vincent Mattina, baritone, gave a recital in Carnegie Chamber Music Hall on April 30.

Marie Miller, harpist, has been engaged to play in Maplewood, N. J., on May 26. Margaret Spatz gave two piano recitals in New York last week.

Dr. William A. Wolf was reelected president of the Pennsylvania organists society for the eleventh time.

Anna E. Ziegler has established a School of Musicianship for Singers.

Mary Louise Coltrane, soprano and pupil of William A. C. Zerffi, made an excellent impression in a recital at the New England Conservatory of Music on May 13.

A series of recitals in Germany, Scandinavia, France, Belgium, and Holland is being arranged for Gina Pinnera by the managerial firm of Wolff & Sachs of Berlin. Georges Zaslowsky, conductor of the former Beethoven Symphony Orchestra, is conducting a series of orchestral concerts in Vienna and elsewhere.

The Barrere Little Symphony is meeting with considerable success on its current Southern tour.

Piatigorsky's April recital in Vienna was acclaimed as the great musical event of the month.

Mme. Valentina Aksarova, who is at present

sojourning in an English seaside resort, will return to America this fall for concert and opera appearances.

Prince Alexis Obolensky is to conduct a summer course in tone placement, repertory and vocal training at the Institute of Musical Art, beginning June 15.

Rosina Lhevinne has accepted an invitation to teach this summer at the Austro-American Conservatory at Mondsee.

Sol Hurok sailed on May 15 on the Ile de France on a 20,000 mission to import novelties for the opera and concert season of 1930-31.

The Bellmann Studios will remain open for the summer months.

Ramon Navarro, movie star, is studying voice with Louis Graveure.

Percy Rector Stephens will conduct his usual summer master classes at Denver.

Dr. J. Fred Wolfe conducted a magnificent series of ten cantatas at the twenty-fourth Bach Festival in Bethlehem, Pa., last week.

Elisabeth Rethberg has been given a rare tribute in being made an Honorary Member of the Dresden State Opera.

Willem Mengelberg and his Concertgebouw Orchestra made a big hit in London.

An a capella choir has been formed in Chicago with Noble Cain as its director.

The annual prize competition of the Chicago Musical College took place on May 17.

WHAT DO YOU WISH TO KNOW

?

(This department has been established because of the many requests for information received over the telephone. Readers therefore are requested not to phone but to send their inquiries by mail. Letters of general interest will be answered in this column; others will be answered by mail.)

THE "BEST VOCAL TEACHERS"

"Will you kindly furnish me with a list of the best vocal teachers, as I would like to study. I am a coloratura soprano."

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ANENT TUNING FORKS

"Could you please tell me if there is any company which makes tuning forks, through the middle octave, by semitones, i. e., twelve tones from c' to c?"

M. O., Rochester, N. Y.

J. C. Deagan & Company, Chicago, Ill.

MORE ABOUT ORIENTAL MUSIC

"If you will have E. W., who inquires in What Do You Wish to Know in your issue of May 10, relative to Oriental Music and Publishers, communicate with me, I shall be pleased to give him information with particular reference to Japan. Very truly yours, Frederick P. Ockoneff, The Ockoneff Music Studios, Suite 8, Kresge Bldg., Cedar Rapids, Iowa.

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Vienna

(Continued from page 7)

made for the role of Brunnhilde. She brings to the part an unwonted and therefore doubly welcome slenderness, and her usual impetuosity. But hers is not the dark, heroic voice needed for the part, and her dramatic methods are not those of Wotan's "godly maid." She produced many brilliant and suitably realistic top notes and five effective falls, besides many a striking Tosca pose, and received the plaudits of her numerous admirers.

BACH at EASTER

Easter week brought the annual Bach oratorio at the Konzertverein—St. John's Passion this time—under the direction of Paul von Klenau, than whom no conductor is more completely imbued with enthusiasm and love for his work. Another choral concert was given by the famous Häusermann Choir from Zürich, which brought welcome diversion into the little-varied choral bill of fare with an evening devoted entirely to music by Heinrich Kaminski. Hermann Dubs is the excellent conductor of this valiant band of artists, who made an impression no less deep than that of the fine soloists, who included Ilona Durigo, contralto, Stefi Geyer, violinist, and Karl Matthäi, organist.

Robert Heger, at the Gesellschaft der Musikfreunde, brought out a beautifully balanced performance of Bach's B minor Mass and, a short time before, the world premiere of an "American" oratorio by Johanna Müller Hermann, a Viennese composer. This is entitled Songs of Remembrance and is based on Walt Whitman's poem in memory of Abraham Lincoln. A work of large proportions, it is also big in ideas and idealism. To say that the great aims of the composer are realized to an extent which will probably dispel existing prejudices against female composers, is in itself a great deal. Johanna Müller Hermann, heretofore rather neglected as a composer, had her big day, as did Robert Heger, the conductor of the occasion.

PIATIGORSKY TRIUMPHS

If Nathan Milstein, violinist, was the big March sensation of this city, the great April event was the appearance of another artist from Merovitch managerial flock, namely Gregor Piatigorsky, cellist. The great Russian scored a tremendous success at the Tonkünstler concerts with the Dvorak concerto. So great was his triumph that news of it brought 2000 people to the Grosser Konzerthaus Saal a week later for his recital. Piatigorsky is the first cellist to have stepped out of Casal's gigantic shadow and to be ranked beside him. Piatigorsky is the first and only cellist in years who has come to stay and be a star. His second recital, in May, is sure to find a crowded house again, and the Vienna orchestras are vying with each other for his appearance next season.

Beside a master like this it is hard for a young artist to hold his own. Nevertheless Marie Dare, a young Scotch cellist, made a splendid impression and had an unusually cordial welcome from public and press. Her tone is big and fine, and her artistry notable.

HAROLD BAUER A WELCOME STRANGER

It is surprising that an artist like Harold Bauer should be all but a stranger to Vienna. Yet so he was, having remained absent from our city for many a decade. But the joy was thus all the greater when this master pianist played Schumann's Concerto (under Heger's baton) and a varied program at his own recital. His perfect sense of style and great pianistic artistry were in evidence on both occasions.

Paul Wittgenstein's extensive concert tours, leading as far East as Russia, where the renowned one-armed pianist is now having an enormous success, have kept him away all too long from the concert halls of his native Vienna. He recently returned, however, and a rehearing of the Variations for piano and orchestra on the scherzo theme of Beethoven's Spring Sonata, which Franz Schmidt composed for Wittgenstein, disclosed once more not only the lovely romantic qualities of this work but still more Paul Wittgenstein's deeply musical and technically dazzling rendition of it.

A newcomer in the pianistic field was Renata Borgatti, an outwardly most original figure who stepped onto the platform in a black street costume and played as rigidly and sternly as she looked. New, too, was Gil-Marchex, French pianist, who had a great success at his initial recital here with a program consisting largely of modern music.

PAUL BECHERT.

Ruth Shaffner Entertains for Kathleen Lockhart Manning

Ruth Shaffner, American soprano, entertained recently for Kathleen Lockhart Manning, of Los Angeles, Cal., during the composer's visit to New York. Among the guests were others of note musically, including Sol Cohen, violinist, who played several of his own compositions, with Miss Manning at the piano; Arthur Kraft, well-known tenor; Claire Edwards, also composer of many well-

known songs, several of which were sung by Ethel Best, with the composer at the piano; Mr. and Mrs. Fred McPherson; Ethel Parks; Mr. and Mrs. Edward Murphy, Mrs. (Doris) Murphy singing arias and songs, accompanied by Miss Manning, and with Mr. Cohen playing delightful violin obligatos with them. Esterre Waterman, (Mrs. James Price), sang songs of Brahms and Schubert, her lovely contralto voice giving much pleasure. Others present were Blanche Skeath, formerly of California, but now residing in New York; James Price, tenor; Dr. Kenneth Metcalf, Mrs. Claudius of San Francisco; Marie Tiffany, soprano of the Metropolitan, and George Colledge. Later in the evening, the hostess sang numbers by Brahms and Schubert, and also American songs, with Miss Manning at the piano.

Mrs. Lhevinne to Teach at Austro-American Conservatory

Rosina (Mrs. Josef) Lhevinne, wife of the celebrated Russian pianist, herself an accomplished pianist appearing in joint re-



ROSINA LHEVINNE,

who will teach this summer at the Austro-American Conservatory in Mondsee, Salzburg, Austria. (Photo by Apeda.)

with her husband, and also well-known throughout the country as a teacher on the staff of the Juilliard School of Music, has decided to go to Europe this summer, having accepted the invitation to teach in the Austro-American Conservatory at Mondsee, near Salzburg.

Mr. and Mrs. Lhevinne have been connected with the Conservatory for some time as honorary officers because of their great interest in the organization which gives its students not only musical training but the opportunity to spend a summer on beautiful Lake Mondsee and to profit by contact with people of another culture.

Mrs. Lhevinne will accept pupils not only for a full term, but also advisory students for any desired number of lessons, and especially teachers wishing advice on method and on technical or musical problems.

Although Mrs. Lhevinne's announcement comes rather late, it undoubtedly will be of great interest to many students and teachers who plan to be in Europe this summer.

Obolensky to Conduct Summer Course

A summer course in tone placement, repertoire and vocal training will be given by Prince Alexis Obolensky, noted Russian basso-cantante, and M. Feveysky, former conductor of the Moscow Grand Opera Company, beginning June 15. Prince Obolensky is a member of the faculty of the Institute of Musical Art. During the few years of his residence in America he has placed to his credit a number of successful young singers. M. Feveysky has had a distinguished career in Russia and is a recognized master in the domain of operatic routine and repertoire. In addition to the subjects belonging to the training of the singing voice, supplementary courses will be offered in French, English, Italian, German and Russian diction.

About Mme. Valentina Aksarova

Mme. Valentina Aksarova, well known Russian prima donna soprano, who gave two successful New York recitals this season, is sojourning at an English seaside resort. She expects to return to America in the fall for appearances in opera and concert.

En route for Europe, at a concert on board the S.S. Paris for the benefit of the International Seamen's Funds Societies, Mme. Aksarova charmed the assembled passengers with her singing of songs by Rachmaninoff and Moussorgsky. Her gramophone record was broadcast many times from the ship. After her stay at the seaside the singer is bound for Paris.

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Hurok to Import Novelties

Sol Hurok sailed on May 15 on the Ile de France on a 20,000 mile mission to import novelties for the opera and concert season of 1930-1931.

Mr. Hurok's mission will take him to Moscow, where he will view the new Russian Ballet, an art form declared to be more impressive than that developed by the Czars. If it comes up to the reports Mr. Hurok has received, he will arrange to bring it to America next winter.

It will be recalled that Mr. Hurok was for many years the manager of Pavlova, Feodor Chaliapin, Ernestine Schumann-Heink, Isadora Duncan, Mischa Elman, Efrem Zimbalist, Eugene Ysaye, Richard Strauss, Alma Gluck, the Russian Grand Opera Company, and many other world famous attractions.

Last season Mr. Hurok took the German Grand Opera Company on a 15,000 mile coast to coast tour of the United States. At the culmination of the tour in Denver, the company gave him a testimonial dinner and presented him with a golden plaque on which was inscribed the following: "To Mr. S. Hurok, our esteemed manager of the second American tour of the German Grand Opera Company, in admiration and gratitude from all the Artists, Musicians and Technical Staff."

This coming season, Mr. Hurok is organizing a new opera company which will have its base in Philadelphia, starting January, 1931. The repertoire will include two Russian operas. While in Paris this summer he will hear the famous Russian company playing there and will import the full cast of its two best productions for American audiences. He is also planning a revival of Salome, first introduced by the late Oscar Hammerstein, with Mary Garden.

In addition Mr. Hurok will present Halevy's La Juive, Strauss' Die Fledermaus, and the Wagnerian Tristan und Isolde, Lohengrin, Götterdämmerung and Die Walküre. He will also complete arrangements to make one or two light operas into talkies and will arrange a short talkie version—to run fifteen minutes of the third act, incomplete—of Die Walküre.

Other surprises which Mr. Hurok has in store, and for which he will arrange during the three months he plans to be abroad, include Yshney's Blue Bird, now in Berlin after seven sensational years in all the capitals of

the Continent, and Teatro dei Piccoli, the celebrated Podrecca Marionettes, which have been acclaimed all over Europe.

Besides these cultural treats for the American music loving public, Mr. Hurok will complete arrangements already under way to introduce to American audiences a number of striking and outstanding European figures in the entertainment world. From Dresden he will bring Mary Wigman. Miss Wigman has started a new cult of the dance which has swept Central Europe. Mr. Hurok is sure that the American public, which welcomed the new art of Pavlova, and then of Duncan, will manifest the utmost enthusiasm over Miss Wigman.

During his stay in Paris, Mr. Hurok will make final arrangements for the appearances in America next fall and winter of Mark Reisen, brilliant young Russian basso. Reisen has proved a sensational Boris Goudonoff in Moussorgsky's opera and Mephisto in Faust. In concerts, admirers have hailed him as a younger Chaliapin.

But novelties and striking new artists, no more than opera, will limit the activities of Mr. Hurok next season, he said on sailing. The following artists will appear under his management: Juliette Lippe, Sonia Sharnova, Adamo and Olga Didur, L. Melchior, Isa Kremer, Ernest Knoch, Johannes Sembach, Margarethe Baumer, Karl Jörn, Edna Zahn, Isolde von Bernhard, Shella Fryer, Maura Canning, Merran Reader, Helena Lanvin, Mabel Ritch, and Mr. and Mrs. Dudley Martin, Alexander Larsen and Laurenz Pierot.

Besides being a mission in the interests of music and its allied arts, Mr. Hurok's long European trip, he revealed, will also be a sentimental pilgrimage. He will revisit for the first time in a generation his birthplace, the little hamlet of Pogor in Russia. There he hopes still to find in the village of between 500 and a thousand souls some one who remembers the lad of fifteen who set out for America to make his fortune and became the manager of world famous artists and one of those who introduced music to the masses of America.

Mr. Hurok will return to the United States early in the fall to map the 1930-1931 tours of the companies of great artists under his management. G.

Mme. Schoen-René Sailing Soon

Very soon, Mme. Schoen-René will close up her New York studios and sail for Germany, going direct to her home in Berlin,



MME. SCHOEN-RENÉ

where she will be joined by some artist-pupils who have been singing on the Continent. Several other Americans will follow to continue their studies under this distinguished exponent of the Garcia method.

Mme. Schoen-René has been devoting four days a week to teaching at the Juilliard Foundation, with which she has been associated now for several years. This season she has had some excellent talent for whom she holds much promise. Unlike many, this vocal teacher does not believe in advertising her pupils. Their work is her best recommendation. She is merely content to achieve results in the voices working under her to the individual's satisfaction.

Louise Arnoux Gives Musicale

At a musical evening given not long ago by Louise Arnoux, Bernard Wagenaar's song cycle, From a Very Little Sphinx, was interpreted by Mildred Kindy, dramatic so-

prano, from St. Paul. Mr. Wagenaar, whose Sinfonietta is to be given at the International Festival at Liège, was at the piano. The party was given by Miss Arnoux on the occasion of Mr. and Mrs. Kindy's departure for Europe. Among the guests were Mr. and Mrs. Bernard Wagenaar, Christine Brooks, Roszi Varady, Joseph Anthony and Bernard Laberge.

Conradi Pupil in Fine Scholarship Recital

Marie Hogan, pupil of Austin Conradi, and holder of the piano scholarship at the Peabody Conservatory of Music in Baltimore, for three consecutive years, "displayed fine musicianship" (Evening Sun headline) in a scholarship recital at the conservatory.

In a program of two Brahms intermezzos, a Bach-Liszt fantasia and fugue, the Liszt sonata in B minor, and twelve Chopin preludes, Miss Hogan, according to F. W. Strehlau in the Evening Sun, showed that she has been a diligent student, that she possesses intelligence and that she commands a degree of musicianship which should carry her far. He also noted that she has a clean style, a strong sense of rhythm and a measure of fluency quite out of the ordinary, that she plays with understanding and with a nice regard for color, and exhibits balance and an unusual command of dynamics.

H. S. T. in the Morning Sun also was of the opinion that her grasp of dynamics was consistently good. He declared that in a program that called for a high degree of musicianship, technical skill and interpretative ability of no small degree, Miss Hogan played with certainty and ease, and showed herself to be an uncommonly good player, well poised, with no indications of nervousness, and gave evidences of good training.

Katherine Bellmann's Summer Classes

The Bellmann Studios will remain open during the summer months. The enrollment is already large for the special courses offered every year for singers and teachers from other towns throughout the country. A number of teachers will bring talented pupils with them to work with Mrs. Bellmann during the summer months and a large majority of the professional pupils, already in the studio will continue their work. New York singers find the months of June, July and August an ideal season for study.

The number of studio recitals during the summer will be increased as one of the aids to the study of repertory and of program building. Many of the professional singers in the studio will give individual recitals in addition to the general class programs.

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Obituary

WARREN R. HEDDEN

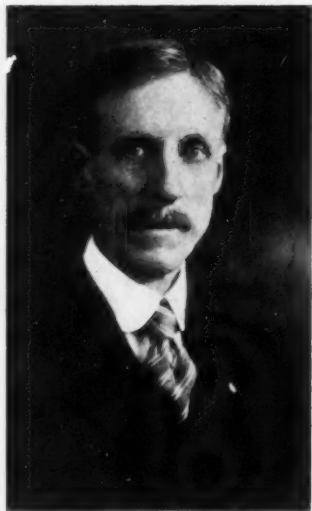
Warren R. Hedden, Mus. Bac., F. A. G. O., well known organist and choirmaster of New York, passed away in the Fifth Avenue Hospital on May 2. Though in failing health for some time Mr. Hedden had kept up his work until a few weeks before his passing. For the past seventeen years he had been organist of the First Reformed Church in Brooklyn, and a professor in the Guilman Organ School in New York, in which connection many organists now prominent will remember him for his work since 1908, under the directorship of Dr. William C. Carl.

Mr. Hedden entered the choir of Trinity Church, New York, as a boy, and was later a pupil and assistant of the famous Dr. A. H. Messiter. Later he studied the organ with Frederic Archer, piano with Richard Hoffman, and composition with Dudley Buck. He became a brilliant solo organist and pianist and at the age of nineteen gave a series of recitals on Sunday afternoons in Chickering Hall, New York, to exceptional attendance. In 1884 he took charge of the music in Trinity Church, New Haven, remaining there until 1893, when he came to Zion and St. Timothy's Church, New York, for three years. In 1896 he accepted a call to the Church of the Incarnation, New York, and remained until 1913. The Chancel organ there was built in 1896 under his supervision, and the monthly musical services instituted later became an important feature of the city's ecclesiastical music.

Mr. Hedden took the Bachelor of Music degree at Trinity, Toronto, in 1896, and

won the Fellowship of the Guild of Organists in 1902. He was Warden of the Guild in 1908 and 1910, and enlisted the cooperation of organists in Canada, going to Toronto and Montreal to start the Ontario and Quebec chapters, and later starting chapters in Cleveland, Ohio, and Rochester, N. Y., in addition to chapters in Michigan and California. As chairman of the examination committee of the Guild from 1913 to 1923, about 1,000 candidates took the examinations, many of whom were prepared personally by him, either in New York City or by correspondence.

Mr. Hedden was the composer of a Te Deum, a Cantata, Psalm 100, and several settings of the Benedicite and other church music. His wife, Janet Smedley Hedden, who died three years ago, was a noted teacher



THE LATE WARREN R. HEDDEN

of the voice, and assisted for many years in the training of the solo boys at the Church of the Incarnation.

Mr. Hedden came from an old Colonial family, his ancestors having settled in New York prior to 1657, and he was a member of several patriotic societies, including the Founders and Patriots, Sons of the American Revolution, and Loyal Legion. He is survived by a son, Victor R. Hedden, and a brother, James S. Hedden.

In Warren R. Hedden the organ world had a man who stood effectively for many years for the highest standards of scholarship and whose own work, not only as a church organist and choirmaster, but also as a teacher of theory, has helped to make a new generation of organists.

In a book printed for members of the family and entitled "Glimpses Through Portals of the Past," Mr. Hedden wrote entertainingly of his sixteen trips to Europe, and some of the personalities encountered there. To quote his words:

"Distinguished musicians I have consorted with to a greater or less degree are Paderewski, Horatio Parker, Chadwick, Arthur Foote, Dudley Buck, Dr. A. H. Messiter; and in Europe, Sir George C. Martin, Mus. Doc., Cantab. of St. Paul's Cathedral, London; Alexander Guilman, of Paris; and C. M. Widor, of St. Sulpice, Paris. Sir Walter Parratt, 'Master of the King's Music,' entertained me at luncheon in his house in Windsor Castle, where the Merry Wives of Windsor was first presented by Shakespeare himself, in the presence of Queen Elizabeth. I was at the time of my visit the Warden of the Guild of Organists, and Sir Walter was president of the Royal College of Organists. He and Lady Parratt, and the Honorable Misses Parratt, and a son (a Captain in the British Army, just returned from India) all treated me as if I were a royal personage, and I was really quite scared.

"They took me into St. George's Chapel, and the son wished to blow the organ for me to play. Henry VIII and Charles I and other monarchs lie under the floor of the nave. Above each stall is a knight's helmet and cuirass or coat of mail and a pennon with the colors of the family. The King has a sort of opera box above the chancel. 'I have always found that men of international fame are very democratic and easy to meet. They are above the necessity of bluff and have no need for effort to impress an intelligent person with their importance. Another world celebrity who was most charming was Theodore Dubois, organist of the Madeleine, Paris, and head of the French Conservatoire. He had me sit on the organ bench with him in the Madeleine at high mass, and afterward played for me especially.

"Coming to celebrities of another category, I first saw the Kaiser at a review of 12,000 men at Aldershot, England. I went down from London on a train with the color bearers of the Guards, and walked from the

station (where a groom was exercising a handsome mount for the Kaiser) through the village, which was completely deserted. Masts were planted along the streets with flags. Three gorgeously attired officers passed me, riding toward the station to meet 'Bill,' and as I was the only person visible, and on foot, the first man looked at me quite intently. I then saw that it was the Duke of Connaught, brother of King Edward and uncle of the Kaiser, and great-uncle of King George.

"At the review ground many famous regiments were drawn up in line. Soon a distant cannonade was heard, as the Kaiser arrived at the station. Shortly after a solitary horseman was seen, riding at a gallop. It was the Kaiser, in the gilt helmet and scarlet coat of the British dragon regiment, of which he was honorary colonel. At a proper distance behind him came a number of German officers in blue, with silver trimmings. The Kaiser rode up to a carriage and saluted his aunt, the Duchess of Connaught, and the German Imperial standard was hoisted, while the bands played the German national anthem. He then rode to a central position, opposite the massed bands of the regiments, and the troops all marched past him. The Lancers came back at a trot, and finally passed him a third time at a 'charge.' It was quite thrilling and the turf flew into the air at a great rate. This was perhaps the finest military show I ever witnessed, though General Grant's funeral parade in New York was very magnificent.

"One of my best friends now is Professor Clemens of Cleveland, an Englishman descended from Admiral Drake. Professor Clemens was the private organist for the Empress Frederick, mother of the former Kaiser, in the Sans Souci chateau in Berlin, and the Empress used to sit on the organ bench with him, and would play the religious services when Clemens had to be absent.

"My family and I frequently saw the former Emperor of Austria, Franz Joseph, at his favorite resort, Ischl. The old man used to ride about the town with only a coachman and footman and we were very close to him a number of times at the small local theatre there. King Edward came to Ischl on one occasion for a visit and we had the privilege of seeing the two monarchs riding about the town in an open carriage several times a day, for almost a week. It is hard to realize that these colorful and powerful personages are now gone for years with no one to take their places."

MRS. J. W. SPALDING

Mrs. J. W. Spalding, mother of Albert Spalding, violinist, passed away on May 15 at her winter home in Florence, Italy. She had been ill since Christmas with a diabetic condition.

As Marie Boardman, she had been active in musical circles in Chicago, and had appeared many times as soloist with the Chicago Symphony Orchestra, under the direction of Theodore Thomas. She and her two sons, Albert, violinist, and Boardman, cellist, formed an excellent trio and used to play standard classics in their own home for the entertainment and pleasure of their friends.

Mrs. Spalding was a great benefactress to American artists, and many prominent names in the musical world today owe much of their success to her kindly help and encouragement and to engagements given them for musicales at her home in Florence.

OLIVIA DAHL BALLOU

Olivia Dahl Ballou died in Fargo, N. D., on May 8. Mrs. Ballou since 1919 had made Fargo her home, and had conducted a large class of vocal pupils there. Mrs. Ballou was born in Oslo, Norway, and had been a friend of Grieg, who highly recommended her as one of Norway's leading singers at the time she came to America.

Besides her teaching activity, she often produced scenes from Faust, Madame Butterfly, Marriage of Figaro, Der Freischütz, Hansel and Gretel, and Aida, and had become an outstanding personality in musical circles in the Northwest.

Witmark Staff Member to Wed His Inspiration

Johnny McLaughlin, head of the concert department for M. Witmark & Sons and composer of many popular ballads, is to marry Ellen O'Connor, the inspiration for his latest At the End of the Day with You, on June 21.

McLaughlin left Lynn, Mass., his birthplace, to study music in Paris. On his return to this country he became a friend of George M. Cohan and arranged many of his song successes. Many of his ballads have found a place in the famous Witmark Black and White Series of semi-classical music.

Martha Baird Married

Martha Baird, pianist, concluded her spring concert season with a musicale at the home of Mr. and Mrs. R. Penrose Hollowell in Milton, Mass., on May 18.

Two days later she was married in New York to Arthur Moulton Allen of Providence, R. I. Miss Baird kept her engagement to Mr. Allen a secret until her concert activities

of the present season were over. The wedding was a quiet one, performed by Dr. Henry Fosdick, in the presence of only a few intimate friends, John H. Finley, editor of the New York Times, and Mrs. Finley, cousins of Miss Baird, and Everett Colby, a close friend of Mr. Allen. Mr. Allen is a distinguished lawyer of Providence, and after a short sojourn at Hot Springs, Va., the couple will make their home in that city, spending part of the summer at Mr. Allen's country place at Seal Harbor, Me.

Miss Baird, a Californian by birth, has spent many years abroad, concertizing extensively, and making her home in London. The past season marked her successful return to this country in a tour which took her as far as the Pacific Coast. Concert Management Arthur Judson is already booking her for a second tour next season, which will include several appearances with orchestra.

About Sodero's Opera

Word has been received by Cesare Sodero from Paul Longone, impresario entrusted with the production of his opera, Russian Shadows, that arrangements have been concluded for the presentation of this work at the Fenice, in Venice, now known as the Royal Opera House.

Many of the greatest of singers, and some of the most important of events in musical history, are intimately associated with the Fenice. It is hoped and believed that Russian Shadows will be a fitting successor to the historical events which have taken place in this famous theater.

Of special interest in connection with the premier which will be given on June 20, is the fact that a new tenor from La Scala, considered in Italy today as one of the greatest in the world, will play a leading role. Zambelli, leading bass of La Scala, will also be a member of the original cast. Giulio Falcone, conductor of the Colon, Buenos Aires, and the Royal Theater of Turin, will lead an orchestra of seventy-five men and a chorus of one hundred.

The Fenice has been recently reconstructed at a cost of about half a million dollars, and to Russian Shadows will go the privilege of being the first opera presented in the theater's new garb.

Five Arts Club Luncheon

One hundred members and guests sat down to the Five Arts Club's first annual luncheon at the Roerich Museum, New York, May 13, president Stephanie Gloeckner welcoming the throng in a graceful speech. She introduced Florence Otis, chairman of music, who in turn presented the artists of the occasion, viz., Corinne Dean, soprano, and Janet Kraushaar, mezzo soprano. They sang operatic and other compositions with beauty of tone and interpretation, with Pauline Field at the piano, each being obliged to add an encore. Others at the guest table were Mesdames Thomas Slack, Hazel Drukker and friend; McKimm (Little Opera Company); deTreville, Vida Milholland, Jack Loeb, and Messrs. Charles Coburn (The Better 'Ole Co.), Raffaello Diaz, Alon Bement, and F. W. Riesberg.

This young club has done much to introduce young artists, and the luncheon demonstrated the wide interest in its objects, which cover not only music, but also the stage, sculpture, painting and speech.

Ethel Newcomb to Teach

Ethel Newcomb, well known Leschetizky exponent, announces that she will teach again this summer at Whitney Point, N. Y.

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Artists Everywhere

Frederic Baer, due to the success he recently had with the New York Cecilia Club, has been re-engaged for next season, appearing under the direction of Victor Harris, the conductor, on April 7.

Marie Bard, Madelon W. Eilert and Ruth Wolf contributed much to the enjoyment of the April 28 meeting of the New York Triad Club, Astor Hotel. Miss Bard has a very warm and expressive contralto voice, Miss Wolf sang brilliantly, and Mrs. Eilert played with lovely touch and expression, all winning much applause.

Harold Bauer has bought himself a summer home in St. James, L. I., where, beginning June 1, he will pass that small portion of his leisure time allowed by him by his concert activities.

Gustave L. Becker, pianist and composer, recently gave a lecture-recital for the Contemporary Arts, New York, playing standard works by Bach, Beethoven, Chopin and Liszt, his topic being The Idiom of the Composer. Much information, considerable humor, and a wealth of poetic interpretation of piano pieces characterized his lecture.

Christine Wood Black, artist-pupil of Marie van Gelder, gave a song recital in the Grand Central Palace, New York, May 10, before an interested audience. Her smooth and expressive voice was heard in ancient Italian airs, followed by the Saint-Saëns aria, *Amour Viens*, in which she showed considerable temperament. Well sung also was *L'Heure Exquise* (Hahn), but perhaps the climax was reached in Mary Turner Salter's *The Cry of Rachel*, sung with dramatic instinct and effect. Mrs. Salter was present and warmly applauded the interpretation. Songs by modern composers completed the program, Johanna Arnold being an excellent accompanist.

Aurora Mauro Cottone, pianist, was heard at the Maria Carreras pupils' recital, May 9, playing the Schumann sonata, op. 22, with technical clearness and musical understanding.

Richard Crooks again will sing on the Fritschy Series in Kansas City, on December 8, following the tenor's recitals in Washington, D. C., and Columbus, O., on December 3 and 5.

Jessie B. Gibbs and Margaret Hopkins, directors of the Music Education Studios, issued invitations "to meet Katherine Bacon, Kitty Cheatham, Yvonne de Treville, Walter J. Clemson and Kendall R. Mussey," the roomy studios holding a capacity crowd. The Parents' Association supports the studio by personal attendance, resulting in a large gathering; music by members of the faculty made up an interesting informal program.

Mary Greer Hoy, soprano, scored success at her debut at the May 8 recital at the New York School of Music and Arts, Ralfe Leech Sterner, director. She sang *The Lover and The Bird* (Guglielmo), displaying a very agreeable soprano voice, with technical facility and ease of production.

Edwin and Jewel Bethany Hughes have been engaged to play the Mozart Double Concerto for two pianos with the Philharmonic Orchestra in Havana, Cuba, on May 25. Mr. Hughes will also appear in a group of solo numbers on the same program. Mr. and Mrs. Hughes have, in addition, been engaged for a two-piano recital in Havana on May 28.

Harold Land, baritone, headed the list of artists who appeared at a concert for the benefit of the Prospect House in Yonkers, N. Y., on May 13. Mr. Land, as usual, sang with tonal beauty and style.

Marto Linz, violinist, was honor guest at the studio musicale and reception given by Mme. Halasz, May 14, when this artist showed her broad musical culture not only in Paganini and Goldmark violin works, but also as solo pianist, playing Chopin and Liszt with brilliancy, and also as accompanist. Dona Haydu, soprano, gave pleasure in the Herodiade aria, and Maria Samson sang beautifully the aria from *Madame Butterfly*. All the music of the evening was notable in the warmth of temperament permeating everything done by this group of Hungarians.

Grace Blenko Martin, pianist of Pittsburgh, Pa., has completed a series of important radio recitals. Her reengagements as an accompanist, too, have made her season a very busy one. Mrs. Martin has been coaching with John W. Claus, of Pittsburgh.

Helen E. McKay gave a pupils' recital at Grand Central Palace, May 10, New York, in which some thirty players showed the result of their excellent instruction. Mary Tippet, soprano, assisted, and Beryl Blanch was at the piano.

Jacob Mestechkin gave his fifth violin pupils' recital at Grand Central Palace, New York, May 14, seven solos and two ensemble works presenting an interesting program. Johanna Arnold and Elfrieda Bos-Mestech-

kin were at the piano. The sixth recital is planned for June 5.

Edmund J. Myer, vocal teacher and author of books on the voice, plans a summer session in Buffalo, N. Y. His daughter, Ethel, assists him in his Los Angeles studio.

The National Association of Organists' final dinner was held at the Pythian Temple, New York, May 20, the speaker of the evening being Harold Vincent Milligan, president, who talked on *Pioneers in American Music*. Alice Godillot Perkins, soprano, sang songs in illustration. Lilian Carpenter was chairman of the public meeting committee.

Nikolai Orloff so completely took Poland by storm that his recent tour there was extended from four concerts to nine, and he already has been reengaged for the early autumn. This will make the pianist's third tour of Poland within twelve months.

Maria Samson, soprano, formerly of the Royal Opera, Budapest, sang two songs by D'Antalfy at a recent party at the Washington Square studio of Ralph Fabri, Hungarian painter. The songs were *Kerfzt Utan Allok*, and *Kis Menyecska*, the composer playing the accompaniments.

Helen Schafmeister, pianist, recently played, with her usual success, in Scranton, Pa., and York, Pa., and on May 12, gave a concert in Wheeling, W. Va.

Henry F. Seibert, organist of Town Hall, New York, played a recital there on May 16 in connection with the National Oratorical Contest. Honorable John W. Davis presided. Mr. Seibert was heard at St. Bartholomew's Church, White Plains, N. Y., May 11, when he played works by classic German and modern French composers; Yon's The Primitive Organ was an effective number. Lois See, violinist, assisted.

The Studio Guild's recent Musicales took place at Mary Craig's studio, this soprano, Samuel Ljungkvist, tenor, and Raymond Shannon, baritone, providing the program arranged by Grace Pickett, president of the Guild. Miss Craig sang with opulent beauty of voice and winning personality. Mr. Ljungkvist was greatly admired, and Mr. Shannon proved unique in his dramatic numbers, sung with scenic effects, costumes and action. Mrs. Ljungkvist and Esta Pike provided excellent piano accompaniments, and the social part which followed developed widespread hilarity.

Edna Thomas, "The Lady from Louisiana," who was heard in a program of Negro Spirituals, Creole Songs and Street Cries at the Booth Theater on Easter Sunday night, delighted her audience with her exquisite artistry and the charm of her program. She also donated her services in a Southern program in aid of St. Mark's Methodist Episcopal Church of New York, known as one of the finest Negro church edifices in this country. She is proving a very popular attraction for the coming season and has been already booked for New York, Pittsburgh, Grand Rapids, etc.

The Tollefsen Trio was featured at a well attended concert in Carnegie Hall, New York, May 11, playing with the success which always attends this trio's excellent performances.

Pauline Turso, one of the brilliant artist-pupils of Salvatore Avitabile, was the chief figure at a recent studio musicale at this teacher's studio. The attractive studio was crowded with friends of the singer and her instructor, many prominent opera singers of the day being numbered among his pupils.

Harriet Ware songs were heard over prominent radio stations in May, including her new song, *To My Mother*, and also at the Roxy and Capitol theaters.

John Barnes Wells, tenor, has been very busy fulfilling concert engagements, having recently appeared in Bronxville on the Community Series, in Philadelphia for the East Pennsylvania Rotary Club Convention, and the Neighborhood Club of New York. As a composer of songs, Mr. Wells announces three new works published by the Boston Music Company—*Together and Alone*, *Feelin' Weary*, and *I Don't Want Stay Here No Longer*, the latter a Negro spiritual.

Amy Whaley-Kingsland, prominent clubwoman, former well known singer, has organized the Washington Heights Civic Club, membership being limited to inhabitants of that region. The first open meeting is set for May 26.

Kenneth Yost, a pupil of Frank La Forge, has been reengaged for the third season as accompanist for Angna Enters, dance-mime. During this season, Mr. Yost fulfilled forty-one concert engagements. He also has accompanied Margaret Matzenauer, Barbara Maurel, Gladys de Almeida, Frieda Williams, Ralph Errolle, William Ryder and Henry Clancy. In addition to his activities as accompanist, Mr. Yost maintains a studio in New York and also is affiliated with the Upsala College School of Music in East Orange, N. J.

Chautauqua to Open 57th Season on June 26

Albert Stoessel Musical Director for Ninth Season

The Chautauqua Institution at Chautauqua, N. Y., will open its fifty-seventh season on June 26. Albert Stoessel will return for the ninth season, from July 15 to August 23, and will conduct the same orchestra in many notable masterpieces of symphonic works, oratorios, choral works and operas. Mischa Mischakoff will again be concertmaster, and Georges Barrere will join the staff as associate conductor. Guest conductors will include Dr. Howard Hanson and Sandor Harmati.

Soloists scheduled to appear with the orchestra are Ernest Hutcheson, John Erskine, Harrison Potter, pianists; Mischa Mischakoff, violinist; Georges Barrere, flutist; Joseph Pizzo, harpist; Walter E. Howe, organist; Milo Miloradovich, Mary Katherine Akins, sopranos; Brownie Peebles, contralto; Edward Molitor, tenor; Horatio Connell, Robert Crawford, baritones; Alfredo Valenti, basso.

The Institution will again offer a number of courses accredited by New York University. Ernest Hutcheson will head the piano department; Horatio Connell, voice; Mischa Mischakoff, violin; Georges Barrere, flute, and Luella Allen, instruction in various fretted string instruments. The Juilliard School of Music will award three schol-

arships, one each in piano, voice and violin, for study at Chautauqua, competition to be held July 5. The Curtis Institute of Music, where Mr. Connell is a member of the vocal faculty, is to send a group of students to Chautauqua for study under Mr. Connell.

Vera Bull Hull Announcement

Concert Management Vera Bull Hull announces New York recitals next season by the following artists: Marvine Maazel, pianist, a special series of concerts; Katherine Bacon, series of three or four; the Marianne Kneisel String Quartet, twice at Town Hall, and single recitals by Yvonne Gall, soprano of the Paris Opera and Opera Comique; Alexander Kisselburgh, baritone; Lucia Chagnon, soprano; Joanne de Nault, contralto; Florence Hardeman and Frank Kneisel, violinists. Mrs. Hull will also manage recitals again for Ronald Murat and Roman Prydatkevitch, violinists; Edith Heinlein, pianist, Dicie Howell, soprano. Other engagements will be announced later.

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Stephens Again to Conduct Master Class at Denver

Again vocal teachers and students of singing will have the opportunity of studying the methods of Percy Rector Stephens at his regular summer session in Denver. This announcement will be of definite interest not only to those who already have attended



PERCY RECTOR STEPHENS,
who will conduct his summer master
classes at Denver College of Music from
June 30, to August 1.

these classes, but also to many teachers and students who have been groping vaguely in their methods of teaching or years of study.

In his method of procedure, Mr. Stephens tends to a definite and progressive upbuilding in the physical act of voice. In his opinion, in balance and coordination lies the vehicle that facilitates interpretative understanding, and indeed this pedagogic understands the relation between the physiological, temperamental and vocal sides of singing. Mr. Stephens has long been famed as a vocal enthusiast and the stimulus to this enthusiasm is well known to hundreds of teachers. His approach to the voice-subject is designed especially for the American teacher and the American singer. It is not his idea to destroy personality or in any way to set aside the substantial things the teacher or singer has already established, but to stimulate and confirm ideas that are worthwhile.

An interesting feature of Mr. Stephens' summer session is the auditory lessons, where those enrolled may have the privilege of "listening in." The teacher can observe the workings of all voice problems and questions may be asked, discussed and explained. The so-called lesson has all the elements that make it a vocal clinic. Mr. Stephens has definite ideas and ideals, based on his conviction that the physical coordination of voice is a definite law and not a matter of empiricism.

He will conduct his master classes at the Denver College of Music, Denver, Colo., from June 30 to August 1. The climatic conditions of Denver are particularly conducive to intensive study. The surroundings are beautiful, the air clear and dry, and there also are delightful opportunities for various forms of recreation.

Mrs. MacDowell at Florence Aldrich Recital

Piano pupils of Florence E. Aldrich gave an interesting recital at Aeolian Hall, New York, May 14, before a distinguished and enthusiastic audience. The young pianists, some of whom recited or sang accompanying texts as they played, were Audrey Moore, Donald Schiffman, Rose Honoka, Helen McKenna, Joan Cook, Bruce Allen, Joyce Kent, Dorothy Fraser, Elsie Moore, and Mary St. John. The accuracy of the young players, coupled with always pleasant tone production, rhythmic assurance and appropriate expression, was noted and applauded; many encores were given. Dorothy Fraser likewise proved herself an excellent singer in MacDowell songs, accompanied by Miss Aldrich. Duo-Art recordings by John Powell, Winifred Byrd, and Augusta Cottlow of MacDowell compositions were most interesting, and admirably given by Jean Everley, of the Aeolian Company, in her charming audiographic presentation.

The presence of Mrs. Edward A. MacDowell added great interest to the occasion. She gave a splendid address about the MacDowell colony at Peterboro, N. H., with

anecdotes of America's greatest composer, her husband. With it ran a vein of humor, so characteristic of Mrs. MacDowell, and after her delightful playing she received a special round of applause.

Westminster Choir School Building Planned

The Westminster Choir School has issued a very handsome illustrated pamphlet outlining its activities, past and present, and showing plans for its proposed new building, for which a \$2,000,000 drive is now being carried on. \$1,000,000 of this amount will be used for the building and equipment of the Westminster Choir School, and \$1,000,000 will be set aside for endowment purposes.

One need only turn the pages of this pamphlet to discover the school's utility, not only to individual churches, but to religion as a whole, and also to music in America, in the churches and on the concert platform.

John Finley Williamson, founder of the Westminster Choir School, is the son of an Ohio minister. He studied voice with Bishop, Witherspoon, Herbert Wilbur Greene, and others, and organized and directed several large church choirs prior to the formation of the now world-famous Westminster Choir, which has made itself known outside of its church work by giving a great many concerts, both here and abroad. Its plan for placing in churches a minister of music, instead of merely an organist and choir master, is new and important, and it is evidently winning the understanding and appreciation of church organizations. Students and graduates of the Westminster Choir School are obtaining positions rapidly, and are showing themselves tremendously efficient in getting members of the church congregations into their choirs.

In the pamphlet under review there is printed a long list of choirs affiliated with Westminster Choir School and directed by Westminster students, with startlingly impressive statistics regarding the proportion of each congregation that is now in the church choir, and the increase in this proportion since the Westminster plan has been adopted.

Some important facts may be of interest: Mrs. H. E. Talbot has financed the choir for seven years, and has proved its value; the choir school teaches teachers who go forth and spread the gospel of music; the choirs in forty-one churches in and about Ithaca are affiliated with the Westminster Choir School, so that 4,000 singers come under Westminster influence; there are students from almost every state in the Union, one from Tokio, Japan, and one from India; there is a colored boy in the school, and the choirs of two colored churches near Ithaca are under Westminster direction.

A great and growing movement!

Erb Directs Musical Arts Chorus in Fine Concert

The Musical Arts Chorus of the Y. M. C. A. of Easton, Pa., under the direction of John Warren Erb, gave its annual spring concert in the Easton High School auditorium on the evening of May 1. The program was varied, thoroughly interesting and exceptionally well presented. It was composed almost entirely of works of American composers, including Gena Branscombe, Harriet Ware and George B. Nevin, all of whom were present at the concert, and for some numbers the chorus was assisted by a chamber orchestra. Also, Ruth Pfohl, harpist, was heard in a number of selections for the harp.

The program opened with numbers by MacDowell, Edgar Stillman Kelley and George B. Nevin, and so carefully and proficiently has the chorus been trained by Mr. Erb, that the interpretation of each number was thrillingly beautiful, technically and vocally perfect. Miss Ware played the piano part for her composition, The Artisan, in which Blanche Spear sang the soprano solo and the chorus was accompanied by the orchestra. The work proved thoroughly effective and interesting. Miss Ware also accompanied Rebekah Beam, contralto, who sang her Boat Song. Miss Branscombe was represented on the program by three numbers, Dear Lad o' Mine, I Bring You Hearts-ease and The Dancer of Fjaard. Esther Yerger, soprano, and Rebekah Beam, contralto, sang the solo parts in the last number, and the composer herself conducted all of her compositions. The chorus followed her leadership with meticulous nicety and sang with smoothness, good style and taste, which reflected credit on the convincing preparation they had received under the direction of Mr. Erb.

Navarro at Michigan State College

Ramon Navarro, noted movie star, is at Michigan State College, East Lansing, to study voice with Louis Graveure. He began his serious vocal training with Mr. Graveure in California when the well-known tenor and pedagogue was holding master classes there, and now hopes to spend at least two months with him in Michigan.

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KNEISEL STRING QUARTET COMPLETES ANOTHER SUCCESSFUL SEASON

Will Summer at Blue Hill, Me.—Extensive Tour of West and South
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The Marianne Kneisel String Quartet, without doubt one of the most successful chamber music groups, is just completing their fifth concert season under Concert Management Vera Bull Hull.

On June 6 they will play on the Commencement program of Elmira College and then go to Blue Hill, Maine, where they will spend the summer in the preparation of next season's programs and in giving concerts at Kneisel Hall and other summer places in Maine.

Next year the Quartet will give two recitals in New York, one in Chicago, and will have an extensive tour in the Middle West and in the South. In February, the Quartet has been reengaged for a week of educational programs at Skidmore College, Saratoga Springs, N. Y. Last February they

gave an educational series there, which was a return engagement from a single concert given at the College the year before. This was considered one of the most successful experiments made by the College along musical educational lines and a general request led to their return. This, however, has been quite customary for this group of artists. Many of their concerts this year were reengagements.

The personnel of the Quartet is Marianne Kneisel, first violin; Marie Venden Broeck, second violin; Katherine Fletcher, cellist, and Della Posner, viola. Their ensemble playing is considered exceedingly fine, and under the leadership of Miss Kneisel, the old Kneisel musical traditions are finding a genuine rebirth.

Cleveland Institute Students' Concert

The nineteenth open students' concert was held by the Cleveland Institute of Music the first week in May before an audience of 800. The program presented illustrated the work of the various departments of the school including a variety of numbers from piano and violin solos to the intricacies of grand opera.

150 students took part in the concert, most of them appearing in the orchestra and chorus ensembles which combined to give excerpts from Carmen in concert form. The orchestra under the direction of Rudolf Schueller as conductor showed remarkable skill, spirit and finish in the execution of the prelude. The chorus and principals overcame the handicap of modern costumes and no scenery by their well drilled chorus work and very creditable solo roles. Students taking the principle parts were David Harris singing Don Jose; Philip Linsey, Zuniga; Maurice Strohmeier, Morales; Carabelle Johnson, Carmen; Edna Stringfellow, Mi-cela; Tillie Schenker, Frasquita.

The instrumental departments were represented in the first half of the program. The opening number was given by Josephine Kinney, eight year old scholarship pupil of Louis Persinger, and that teacher's genius was revealed quite as much in this young beginner as in some of his more finished child players. Other numbers were played

by a student string quartet, a quintet, and violin, piano and cello soloists. Among the students taking part were Margaret Schillinger, Birdina Hill, Dorothy Smith, Elizabeth Hill, Lawrence Stevens, George Wisneskey, Elaine Calalos, Estelle Berman, Phyllis Street, Georgia Street, Steve Kalinsky and Harry Minsky.

Ensemble playing is emphasized at the Institute and the quartet and quintet numbers as well as the sympathetic accompaniment played by the various pianists were outstanding in their expression of true ensemble playing.

Peabody Conservatory Announces Diploma Awards

Otto Ortmann, director of the Peabody Conservatory of Music in Baltimore, Md., announces that the coveted Peabody diploma was conferred upon only three of the students this season. All of the successful candidates are members of the piano department, two of them, Helen McGraw (Gaithersburg, Md.) and Beatrice Osgood (Brooklyn, N. Y.), being pupils of Alexander Sklarevski, and Philip Jeffreys (Greensboro, N. C.), a pupil of Austin Conradi. The diploma is the highest award given at the Conservatory and demands, above all, pronounced instrumental, vocal, or creative ability, being reserved for those who at the time of graduation show potentialities for careers as public performers or as composers. The three candidates who were successful this season have also submitted an original composition for piano and have passed a satisfactory piano performance examination before Ernest Hutcheson and Josef Lhevinne, two of the finest exponents of piano playing in the world. One of the requirements of the award is that the candidate must give a recital at the close of the season and therefore Miss Osgood was heard on May 13, Mr. Jeffreys on the following evening, and Miss McGraw May 19.

Philadelphia Women's Symphony Closes Ninth Season

The Women's Symphony Orchestra of Philadelphia, J. W. F. Leman, conductor, closed its ninth season on May 1, when it gave the third concert of its series in the ballroom of the Bellevue-Stratford. Percy Grainger, noted Australian pianist-composer, as guest conductor, led the orchestra in a group of three of his own works, Clog Dance, Handel in the Strand and Shepherds Hey. The first number was of unusual interest because of the composer's use of three pianos to balance the string orchestra, Howard Kasschau, guest pianist, and Ruth Burroughs and Florence Weber, members of the orchestra, furnishing the piano support.

Interpretative dancing by the Mikhail Mordkin Ballet, accompanied by the orchestra, featured the second part of the program.

The other numbers, conducted by Mr. Leman, were Mozart's Eine kleine Nachtmusik for strings; Saint-Saëns' symphonic poem, Le Rouet D'Omphale; the overture to the Secret of Suzanne and Lugini's Ballet Egyptian, which completed an interesting and brilliant concert.

Jacques Jolas in Harrisburg

Jacques Jolas, pianist, pupil of Isidore Philipp, lives in New York, where he maintains a studio, but spends also a certain amount of his time in Harrisburg. He has bi-monthly classes there which are attended by many of the prominent teachers of the city, as well as non-professional students. His influence throughout the entire district in which Harrisburg is situated is one of high culture and artistic endeavor. Mr. Jolas reports that he has much promising material, and that some of his pupils will certainly take a prominent place in the music world.



TOMFORD HARRIS,

brilliant young American pianist, who is now a member of the faculty of the American Conservatory of Chicago, has been busy with concert giving in addition to his teaching. He began his season with a recital in the Chicago Playhouse, December 1, 1929, when he was well received by the Chicago critics, as he has invariably been wherever else he has made public appearances. After this he traveled through Arkansas, Missouri, Kansas, South Dakota, Illinois and Michigan. He also made a brief visit to Canada and played with the Toronto Symphony Orchestra in February. At this concert the usual rule against encores was broken, as a result of the insistent applause. Mr. Harris' last recital was in Grand Rapids, in April.

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A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

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WHAT DOES A COLLEGE GRADUATE KNOW ABOUT MUSIC?

By Ruth Haller Ottaway,

President, National Federation of Music Clubs

Address given at the Music Supervisors' National Conference in Chicago, Ill.

(Continued from last week's issue)

Is there not some foundation for the plaint that teachers of music in the public schools, who are required to have a School of Education diploma, are forced into that ridiculous predicament of giving more time and energy and hours learning "how to teach" than to enriching their minds with a deep, comprehensive, and practical knowledge of "what to teach?"

A professor in engineering in an outstanding university recently stated that it is almost impossible to obtain a broad cultural education as an end in itself. There is a tendency to make every subject highly technical, and designed for the specialist. If it is not, to the academic mind, it is worthless. Have we not all agonized through courses, for instance, in mediaeval history, crowded without lines, interlaced with dates, covering centuries of infinitesimal detail, and have we not beheld our progeny suffering the same tortures with the same result?

We find ourselves on foreign shores with only a jumble of facts, strange, meaningless ghosts of information to come to our rescue, and with no fascinating general picture of the amazing history of nations engendered by the highly technical course, fit canvas of facts for the teacher as a frame-work for history he will dish up to pupils for years to come. A great teacher, one who can weave an intriguing pattern from fact and the march of events in history, music, international law or what not, we may say is the answer to the problem. All cannot be great teachers, but may there not be a greater emphasis placed upon the spirit of the subject, making it a living, vital thing, throbbing with interest and direct bearing upon like as it is now being lived? Cannot music courses be presented with the definitive motive of inspiring life, long interest plus altruistic ideals for American musical culture?

Music professionals may believe, as do some sects, that the perfect product needs no vaunting, and need not be forced on the people. They will be influenced by its very presence, by the very presence of musical artistry of high standard. So that we can go on making more or less superb artists of our music students and know that the general student will be benefited by propinquity. The fly in the ointment is that execrable music is rather more "propinquitous" than any other, and that, if we wish to keep elbow room for real music in the modern musical welter, we must not only arrange excellent courses for music specialists, but far more than ever before musical information and acquaintance with musical literature must be made attractive to the students who do not major in music.

Those deans of music who assume the attitude that they are willing to permit general students to elect music courses if they happen to be interested, belong to the cut and dried class of academicians who are utterly uninspirational, assume no responsibility for the development of general musical culture, and are a large contributing cause to the low level of cultural interest among college students.

The college is supposed to call out latent

powers, to develop undiscovered capacities, and to awaken special cultural interests which will enrich adult life. Placing the entire responsibility upon the public schools, previous environment, and parents is a comfortable theory, but one which does not satisfy American parents.

Children of seventeen and eighteen years are not capable of making a wise choice of subjects to study. Therefore, the least that we can do is to see that they are wisely advised by college authorities who realize their marvelous opportunity and responsibility to open young minds to the world of art and music.

Consider the case of a certain young man. He was not counted a real student in high school. He was a happy-go-lucky rolling stone, stumbling here and there mentally. He came from a home, humble and even ordinary in cultural background, but with an accumulation of means. He went to a large university, and scarcely made his grades. Suddenly a professor who was really great inspired him with an adoration for Shakespeare, for beautiful books, for exquisite print. Imagine our surprise and delight to find him, instead of dropping out of the university, a well-informed and enthusiastic collector of old and valuable editions of Shakespeare, an ardent attendant at every Shakespearian performance, and an intelligent critic. He cannot print, he cannot make beautiful leather bindings, he cannot act, he cannot write poetry or plays, but "he can appreciate each."

What effort is made in college to awaken a similar enthusiasm for music upon the part of the general student? Certainly, he will understand music better if he is a per-

former himself. However, those who make the point that general courses in musical literature, history, etc., are futile for any but the student who studies an instrument or voice, are again losing one of the finest opportunities in the world to forward music and to build up a sympathetic hearing for music. Was the late Edward Bok a performing musician? He was inveigled into listening to a symphony concert only because his friend, Josef Hoffman, was performing, and found to his surprise that he was thrilled by Dvorak's New World Symphony. America would have lost one of its greatest music philanthropists had it been true that a non-performer could not appreciate music. The Bok Carillon, which is singing exquisite music into the hearts of men in a setting of paradise, almost too beautiful for mortal minds, would not be; nor would the great Philadelphia Symphony Orchestra be on so firm a financial footing.

With a deep desire to ally American citizens to an intelligent furtherance of music, we may ask: "Does it make any difference to professional musicians what 300,000 members of a philanthropic musical organization think about music? Would it mean anything in national musical advancement if the children of those members elected general or special music study in college?"

If so, we were justified in asking certain questions of twenty-three of our deans of music in the largest and most influential universities and colleges, and are most grateful for the illuminating replies received.

[This article will be continued, together with a summary of these replies, in next week's issue.]

The New England High School Festival Orchestra

A concert, forming part of the Massachusetts Bay tercentenary celebrations, was given at Symphony Hall by the New England High School Festival Orchestra. Ably directed by its regular conductor, Francis Findlay (and by Dr. Wallace Goodrich as guest conductor for the performance of the final number), the orchestra played the following program: Cherubini, Overture to Anacreon; Beethoven, Allegretto Scherzando from the eighth symphony; Bach, Air from Suite in D (strings); Bolzoni, Minuet (strings); Sibelius, Finlandia; Tchaikowsky, Trepak from the Nutcracker Suite; Massenet, Angelus (Scenes Pittoresques); Lacombe, Aubade Printaniere; Rimsky-Korsakoff, The Young Prince and the Princess (from Scheherazade); Sowerby, Two American Dance Tunes, (a) Irish Washerwoman, (b) Money Musk; Tchaikowsky, Marche Slav.

This orchestra, which is now enjoying the third season of its existence, is composed of 241 young players chosen from the high schools of every part of New England. Its work is sponsored by the New England Music Festival Association, whose president, Dr. William C. Crawford, delivered a short but interesting address upon the function of music as a factor in the promotion of national as well as individual well-being. This, he

said, was the motive with which he and others had worked to extend the teaching of instrumental music in high schools.

The playing on this occasion was often incredibly good. The enormous orchestra had come together for intensive rehearsal only four days before, yet they succeeded in giving a very enjoyable performance of a program that was of considerable length and some difficulty. The ensemble was more accurate than might have been expected under the circumstances; the tone of the strings was often charming, that of the brass brilliant and sonorous; the orchestra achieved a rhythm now graceful, now majestic or exuberant; its members seemed fired with enthusiasm for their work. These were the qualities that made the concert enjoyable to the large audience that was present. These listeners, by the way, were compelled (without difficulty) to join with the orchestra in singing, in commemoration of the Massachusetts tercentenary, an ancient hymn, known to the Puritans from the Bay Psalm Book (1650). The concert closed amid enthusiastic applause.

Piano Class Teaching in England

The Federation of British Music Industries has for some time been sponsoring piano-class instruction. In many places in England this system has been in vogue for a number of years. At Berkhamstead School, for instance, these classes have been in operation for a matter of ten years, and with excellent results.

These classes have had the endorsement of such distinguished musicians and writers as Percy Scholes and Major J. T. Bavin, the latter being the educational director of the Federation of B. M. I. Major Bavin turned his attention to the methods as used in the American schools, and soon considered that the American method was weak from the point of view of technique. He therefore began experiments with pupils, continuing them for several years, until he was convinced that he had discovered an improved method, and late in 1928 a new departure was made in the matter of piano teaching in England.

In the United States piano classes have been firmly established in over 160 cities, towns and twenty-one colleges of music. In one town over 2,000 new pupils started in 1929, while the total of new piano pupils for

the whole continent was over 100,000. In one state, villages having a population of less than 100, are linked up in a chain of schools employing piano instructors who make weekly teaching visits to each school. It is also found in America that a large percentage of class students became pupils of private teachers even after six months' class instruction. Model keyboards of five octaves are used and instruction is from a blackboard.

It must not be overlooked anywhere or by any teacher that the principal aim in this class teaching course is musicianship. Ear training, reading, harmonization and transposition are the essentials from the very beginning of class instruction. Musicianship is the greatest object of the striving.

News From the Field

CALIFORNIA

Pasadena.—Members of the McKinley Junior High School Mothers' Chorus gave two benefit concerts, on April 10 and 11, in the McKinley Junior High School Auditorium. It is the purpose of the Mothers' Chorus at each annual concert to present a student as soloist, selected from the Pasadena Public Schools, whose talent and work during the year has been outstanding. Emil Briano, violin student at Pasadena Junior College, who was chosen by a committee serving with John Henry Lyons as chairman, was the soloist this year.

MASSACHUSETTS

Franklin.—The Franklin High School orchestra, under the direction of Alfred Webber, conductor, gave a concert in the high school auditorium. A full evening's program of classical and semi-classical music was offered.

MICHIGAN

Evart.—High School pupils of all grades, assisted by the boys' glee club, girls' chorus and mixed chorus, took part in the annual concert given by the music department of the Evart schools. The program was presented under the direction of Helen Nelson, supervisor of music, with Gladys DeVos as soloist.

MONTANA

Billings.—High School students throughout this district competed in the high school auditorium for district music honors and the opportunity to represent the district in the state meet at Great Falls. Names of the contestants in the district contest were announced by Christine Walser, supervisor of music in the public schools and chairman of the district meet.

NEBRASKA

Crete.—Faculty recitals at Doane College Crete, Neb., during the current school year have been given by Herbert E. Gray, cellist, with Arthur Byler at the piano, and C. Burdette Wolfe, violinist, assisted by Arthur Byler, pianist.

NEW JERSEY

Tenafly.—One of the most anticipated activities was the joint concert to be given by the musical clubs of the Tenafly High School, consisting of High School Orchestra and the Girls' and Boys' glee clubs. Under the direction of Clifford Demarest, those organizations have been preparing a program of music, one of the special features of which was the singing at the close of the concert of the Hallelujah chorus from the Messiah.

Roselle.—At a meeting of the Carteret Parent-Teacher Association in Columbus School Auditorium, the High School Orchestra appeared in the new uniforms furnished by the P. T. A. and played a number of selections. There were several solo numbers. Walter Pavlak, who made the All-State High School Orchestra, played violin solos. Eugene Keratt contributed a cornet solo and Robert Brown played a saxophone solo. Supervising Principal Miss B. V. Hermann, addressed the association, telling of how leadership is developed by having the students organize and conduct their own orchestra. The second meeting was held on April 29, when a miniature minstrel entertainment presented pupils of Cleveland School under the direction of Anna Richards, the principal.

NEW YORK

Mayville.—The Mayville High School Band, organized and conducted by A. W. Harvey, gave a concert in the high school auditorium before a good sized audience. Besides several numbers by the entire band,



GOUNOD'S FAUST, AS GIVEN BY THE SAULT SAINTE MARIE (MICH.) HIGH SCHOOL.

under the direction of Robert O. Barkley. The orchestral accompaniment for this ambitious performance was furnished by a fifty piece orchestra from the High School. It is interesting to note that the Messiah at Christmas was presented by the United Choir Association and the High School Chorus under the direction of Mr. Barkley. The High School Orchestra played the orchestral score.

solos were played by Helen Graper and Charles Sixbey on the clarinet, Arlene Larson, saxophone, and Harold Dorman, trumpet.

Rochester.—A contest for Western New York choral clubs was the feature of the seventh biennial convention of the New York Federation of Music Clubs, meeting here recently. The event was staged in Columbus ballroom and was participated in by choral groups from various cities. Several hundred delegates and members of music clubs were present in Rochester for the opening sessions at The Sagamore. Etta Hamilton Morris, of Brooklyn, president of the Federation, presided.

White Plains.—The music department of the Post Road Junior High School presented its annual concert in the school auditorium. The program featured selections by the Junior School Orchestra, several numbers by the school band, mixed choruses, and a cantata The Legend of Sleepy Hollow, was given by the glee club. This operetta had been in preparation for several weeks under the direction of Miss Goodwin.

NEW YORK

Batavia.—The Batavia Senior-Junior High School Band, which has been newly organized, made its first appearance at the high school auditorium on May 9. Members of the band are equipped with uniforms and instruments made possible through the cooperation of the Rotary Club.

NORTH DAKOTA

Heaton.—A large group of students took part in a music contest at the school, and the winners attended the Wells County Contest at Fessenden. Winners were Joy Heinmiller, Kathleen Blauer, Harold Stratemeyer, Lois Wedman; Margaret Thurston, Dorsey Blauer; Gladys Leiske and Ruby Holt.

OHIO

Hillsboro.—The program for the All-County Music Festival, consisting of presentations by an all-county orchestra, and all-county chorus, was given here on April 4.

Youngstown.—The seventh annual Rayen High School Spring Festival, by the Rayen band, orchestra and boys' and girls' glee clubs, was held in Stambaugh Auditorium. The combined North Side School Orchestras were featured. The individual high schools of the city are presenting similar concerts, to be followed by a festival to be participated in by the four high schools of Youngstown.

OKLAHOMA

Tulsa.—Members of the University of Tulsa men's glee club presented a program before the student body of Bacone College, Muskogee, recently. Several other trips are being negotiated, he said, in which the club will sing at towns in the vicinity of Tulsa.

ONTARIO

Oshawa.—Plans for the gigantic school musical festival which is to take place on the nights of May 21 and 22, when 2,600 pupils of the public schools will participate, were approved by the Board of Education at its regular monthly meeting. The festival will be held in the Arena and will be the largest event ever held in Oshawa. A grand chorus of 1,000 school children is being trained by the musical director, Mr. Richer, and a part of the Toronto Symphony Orchestra will figure prominently on the program.

PENNSYLVANIA

Homestead.—The second elimination in the small group contest was held in the auditorium of the Homestead High School. Homestead won second prize, while the Westinghouse High School of Pittsburgh took first honors, which entitles them to compete in the finals at Philadelphia.

The program was a very interesting one and was thoroughly enjoyed by those who attended. Many beautiful selections were played by these young and talented high school musicians. The Homestead trio, composed of violinists Mildred Hanlon and William Rubinsak, was accompanied on the piano by Hilda Tananis. Professor Gray's trio played the special arrangement of the Dawn of Love, by Gustave Saenger. Other groups that competed in the semi-finals were Schenley, Pitcairn, South Browns-ville and Allegheny. The judges were Professor Victor O'Brien of Carnegie Tech, Carl Oetting of the Pittsburgh Musical Institute, and Mr. Lockhart of the Pittsburgh schools.

Corry.—The first rehearsal of the boys' band being organized in the Corry public schools was held here. Charles R. Campbell of Erie will direct the band, the instruments for which have been purchased by the Rotary Club. A twenty-four piece band is being formed, with the students in the junior high school getting the preference.

SOUTH DAKOTA

Spearfish.—A junior high school glee club, the third organization of its kind in the Spearfish school, is being conducted here now. The organization is composed of a group of seventh and eighth grade pupils. It is under the direction of Renata Lauk-andt, supervisor of music here. The purpose of the club is to give the pupils training in sight singing and to provide material for high school glee clubs.

TENNESSEE

Pulaski.—The Pulaski High School Orchestra, directed by Marye Overton Wood, appeared in concert at the Elkton High School auditorium, assisted by Blanche Martin, reader, who gave three numbers, which, with the musical program, were enjoyed by a capacity audience.

Nashville.—Some members of the Tennessee All-State High School Orchestra, which gave a concert before the State Teachers' Association here, may be selected to join the National High School Orchestra. The orchestra was conducted by Joseph E. Maddy. The Tennessee orchestra is sponsored by the Tennessee State Music Teachers' Association, of which Mrs. Forrest Nixon of Centerville is president. This is the seventh year the association has sponsored such an orchestra.

TEXAS

Kingsville.—Edinburg High School, with ninety-nine contestants in the various group and individual contests of the fifth annual South Texas Music Meet, held under the direction of the department of music of the Texas College of Arts and Industries here, won first place. Edinburg scored seventy-two points, with winners in girls' vocal solo, both low and high voice; band, orchestra, and second place in clarinet and third place in cornet. Pharr-San Juan won second place with fifty points, and Corpus Christi third with forty-four points.

WYOMING

Cheyenne.—The glee clubs and orchestra of the Cheyenne High School gave a concert at the Junior High School building on March 1. Jessie Leffel, supervisor of the glee clubs and orchestra, had charge of the concert. Proceeds were used to send four contestants—Mary Louise Snow, Clayton Lewis, Jack Rath and Lawrence Farrell—to the Music Supervisors National Convention.

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CHICAGO.—Chicago's only A Capella Choir made its initial bow at Orchestra Hall, on April 17, and through its excellent showing bids fair to establish itself among Chicago's representative singing bodies. Noble Cain, its conductor, led his newly formed choir through an unusually interesting program, which was sung in such admirable manner as to attest diligent rehearsing by an excellent drillmaster. Conductor and choir already have real ambitions—an Eastern tour next year, a European tour the following year, and appearances at the World's Exposition in Chicago in 1933. The choir was enthusiastically applauded by a large audience.

HIGH SCHOOL ORCHESTRAS' CONTEST

In the final senior high school orchestra competition at Orchestra Hall, on May 14, Lane Technical High School Orchestra, Henry Sopkin, conductor, was awarded first honors by the judges—Rudolph Ganz, Edward Moore and Ludwig Becker. Ten orchestras competed in two classes.

Of the Class B orchestras, Roosevelt High, Erhardt Bergstasser conductor, won first place; Sonn High, Samuel Burkholder conductor, second, and Lindblom High, Christian Lyngby, conductor, third. Second place in Class A went to Tuley High, Irving Letchinger conductor, and third place to Austin High, Edwin O. Schildhauer conductor. The test numbers included Mozart's Marriage of Figaro Overture for Class A, and the second movement of Beethoven's first symphony for B, besides a number of their own selection. Music in the high schools is steadily reaching higher standards, and judging from the school orchestras and choruses heard this season, much is being done to stimulate musical interest and appreciation among school children, the music-makers and music-lovers of the future.

SORORITY OFFERS SCHOLARSHIP FOR UNUSUAL INSTRUMENTS

Iota Alpha chapter of Mu Phi Epsilon, national musical sorority, has recently taken a vital step in the encouragement and support of ambitious young musicians, in offering scholarships for the study of unusual orchestral instruments, such as oboe, bassoon, French horn, double-bass, etc. Heretofore, the chapter has given scholarship money to students of piano, violin and voice, but this new idea came through its interest in the Woman's Symphony Orchestra of Chicago, which has always had difficulties in securing women players of the rarer instruments. The kind of scholarship to be given, the number and the amount of each will be determined by the needs of the orchestra.

GANZ, REUTER AND WITHERSPOON

On the program at the May meeting of the Bohemians of Chicago, on May 2, Rudolph Ganz and Rudolph Reuter, played a two-piano program, and Herbert Witherspoon sang two groups of songs. A large gathering of members and guests was most enthusiastic in its approval of these prominent artists. Among the numbers played by Ganz and Reuter were the Brahms-Haydn Variations

and pieces by Schubert-Ganz, Saint-Saens, Debussy and Castelnuovo. Mr. Witherspoon sang songs by Schubert, Brahms, Wolf and others.

AMERICAN CONSERVATORY'S SCHOOL OF OPERA

Students of the American Conservatory's School of Opera, assisted by Elaine De Sellem, Messrs. Barradell and Read, members of the faculty, and Mr. Cook, as guest artists, presented the second acts from Faust and Samson and Delilah and the third and fourth act of Lucia, at Kimball Hall, on May 11. In Faust, Betty Dando, Marie Delaney, Frances Ernest and Wayne Jones were heard; in Samson, Dorothy Patswald and Walter Merhoff were the pupils who sang the roles, and in Lucia Zelma Smith-peter, Wilbur Arone, Sol Heller, and Loretta Todd. All the participants sang and acted well, reflecting the fine training received at this successful institution.

CATHOLIC WOMEN'S CLUB

At its fourth annual concert, the Illinois Catholic Women's Club, Arthur Becker, conductor, won the enthusiasm of a goodly audience at the Goodman Theater, on May 11.

GUNN AND DEVRIES PUPILS IN JOINT RECITAL

The Friday Evening Musicales by young Chicago artists presented Terese Boeckh, pianist, and Helen Byrne, contralto, two gifted young Chicagoans, on May 16. Emanating from the Glenn Dillard Gunn studios at the Gunn School, Miss Boeckh proved herself a young artist who has been expertly trained, playing intelligently, musically and correctly.

Miss Byrne, a product of Herman Devries' excellent vocal method, disclosed not only exceptional talent and an unusually beautiful voice, but the surety and musical thoroughness that only a master teacher can give. Both artists were heartily applauded by a large audience, and many encores were demanded.

AMERICAN CONSERVATORY NOTES

One of the features of the summer school will be the Normal Course in Children's Musical Training, offered by Louise Robyn. Many teachers throughout the country have already enrolled for these classes.

Voice pupils of Karleton Hackett and piano pupils of Allen Spencer will be presented in recital in Kimball Hall on May 31.

Alice Burrow and Kenneth Fiske of the Conservatory faculty presented their pupils in voice and violin recital in Studio Theater May 17.

Voice pupils of Elizabeth Wilkin and piano and harmony pupils of Helen Sandford were heard in a program given in Conservatory Hall May 15. An interesting feature was the singing of a number of original compositions by pupils of Miss Sandford.

Dramatic Art pupils of Esther Sachs gave a program of readings and one act plays in the Studio Theater May 18.

Gamma Chapter of the Phi Beta Musical

Fraternity presented several of its members in a varied program in the Kimball Salon May 13.

Dorothy Lee Patswald, soprano and artist student, appeared in the Young Artists' Series of recitals in Curtiss Hall on May 23.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Ralph J. Dobbs, pianist, artist-pupil of Alexander Raab, was presented in recital at Mandel Hall by the Graduate Student Council of the University of Chicago, May 20. Marshall Sumner, another artist-pupil of Mr. Raab, was engaged as piano soloist for a performance of Percy Grainger's compositions by the Chicago Symphony Orchestra, with Mr. Grainger conducting, at the recent North Shore Music Festival at Evanston on May 22.

Robert Long, tenor, and William Pfeiffer, baritone, artist-pupils of Graham Reed, sang in a presentation of A Persian Garden at the Athenaeum Concert Hall in Milwaukee Wis., May 22.

Emogene Carpenter, pianist, pupil of Lillian Boguslawski, is filling a position at the North Shore Theater.

Esther Becker, contralto, artist pupil of Arch Bailey, was soloist for the Mother's Day service at the Y. M. C. A. May 11.

Bernice Caine, pianist, artist pupil of Mme. Viola Cole-Audet, is booked for a recital in Harvey, Ill.

Dorothy Doughty, dramatic soprano, pupil of Mme. Arimondi, made a most successful appearance over WCHI, on May 12.

Edward Collins, artist member of the piano faculty, played a group of his own compositions at a luncheon given by the Friends of the American Opera at the Gold Room of the Congress Hotel, on May 16.

Mme. Viola Cole-Audet, artist member of the piano faculty, appeared in concert at Sinsinawa, Wis., at the St. Clare Academy on May 11. She played a number of her own compositions on this occasion.

JEANNETTE COX.

Hofmanns Give Musicales

Mr. and Mrs. Josef Hofmann had a party with music last week at their lovely suburban home in Merion, Pa., and about forty guests listened to songs delivered by Edna Corday and Selma Amansky, and cello numbers played by Tibor De Machula. The last named is a seventeen year old pupil of Felix Salmond and astonished the listeners with his matured style, his fine taste, and expertness with fingers and bow. Sylvan Levin and Earl Fox played the piano accompaniments.

Among the musical persons present were: Felix Salmond, David Saperton, Leonard Liebling, Efrem Zimbalist, Mr. and Mrs. Wm. C. Hamer, Prof. Emil Mlynarski, Mrs. Mary Louise Curtis Bok, Lea Luboschütz, Harry Kaufman.

George Morgan's Berlin Success

The Berlin correspondent of the Paris edition of the New York Herald states that "George Morgan, baritone of New York, scored one of the most pronounced successes of the late concert season with his recital in the Bechsteinsaal. Although he calls himself a baritone, one is often tempted to regard him as a tenor, not only because of the high range, but also the quality of the voice in the upper registers. He exhibited a finished artistry in a program made up of Italian, Russian, German, and English songs."

Mr. Morgan will be heard in recital in Paris on June 2.

An American Pianist's Rapid Success in Europe

Not many young American artists can boast of a quicker and more successful European career than that made by Florence Stage during the last year or so. To this young Columbus, Ohio, girl fell the distinction of attracting the attention of Dr. Walter Damrosch at the age of ten, when she played her own youthful compositions for him. Dr. Damrosch predicted a fine musical future for the gifted young aspirant and offered her a scholarship at the Institute of Musical Art.

At the age of thirteen the young pianist went to New York to work with the late Alexan-



(Photo d'Ora, Paris)

FLORENCE STAGE

American pianist.

der Lambert and with Leah Wyckoff, at the same time studying harmony with Edgar Varese. After graduating from the Gardner school, Miss Stage had a year at Columbia University, and then decided to go to France for the completion of her musical education. Studies at Fontainebleau followed with piano, under Isidore Philipp, and composition with Nadia Boulanger. Following Philipp to Paris, Miss Stage made her debut there after two further years of study, with a recital at the Salle Erard. Her success was such as to justify a London debut at Wigmore Hall, also with excellent success.

Vienna was the next stop, for further work with Emil von Sauer, dean of piano pedagogues, who took particular interest in the work and career of his talented disciple. Then came an immensely successful recital tour of Europe, including Spain, Italy, Austria, Switzerland and Belgium. These recitals so helped to spread the reputation of Miss Stage that interesting offers came in for orchestral engagements. Those which have been filled so far this season include an appearance with the Warsaw (Philharmonic, under Wilkominski, where Miss Stage played Rachmaninoff's C minor concerto, an engagement to play the same work with the Tonkünstler Orchestra of Vienna, under Professor Nikolai Malko, the well-known Russian conductor from Leningrad; an orchestral appearance at Bad Reichenhall, Bavaria; and again in Vienna, this time with the Women's Symphony Orchestra.

Success attended the young artist everywhere, so much so that at Warsaw, for example, she was compelled to play four Chopin encores—a rare occurrence at a symphony concert. Next season may see the return of this splendid young artist to her native America. D. O.

Lora Gifted Young Composer

Among the gifted young musicians brought to light by the end-of-the-season conservatory concerts is Antonio Lora, one of the students holding fellowships in the composition class of Rubin Goldmark at the Juilliard Graduate School, New York. Mr. Lora is one of three whose original compositions made up the program of a concert given at Town Hall on May 6. His contribution was a sonata for piano and violin, which was played by the composer and Helen Berlin, violinist, a Naumburg Foundation winner.

The work made an excellent impression, and won much praise from the press. The New York Times said of it: "In the case of . . . Antonio Lora . . . a marked writing facility was easily seen and heard . . . Mr. Goldmark has given to his class a widespread knowledge of the technicalities of music-writing, and that knowledge is, it seems, put to use with vitality. Mr. Lora's sonata had somewhat the character of a ballad or descriptive piece, with certain salient passages which give the work character and significance of outline."

Samuel Chotzinoff, critic of the World, wrote: "Bolder in the choice of material and its treatment was Mr. Lora's sonata . . ." In the Herald Tribune we find: "Mr. Lora's sonata, of a slightly more modern vein . . . was also well wrought and pleasing to the ear." The opinion of the Evening Post was: "All of the compositions heard at this concert show a feeling for melody which is deeply gratifying, and Antonio Lora's sonata for piano and violin has freshness and vitality as well."

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Twenty-Fourth Bach Festival

(Continued from page 5)

follows: Then Our Mouth Filled with Laughter; Lord Christ of Old to Jordan Came; Who Believeth and Obeyeth, will be Blest Forever; Ah! How Weary, Ah! How Fleeting, and Praise Thou the Lord, O My Spirit.

The structure of Bach's cantatas is well known. He was a deeply religious man, and these cantatas were intended for church use. Into them he introduced chorales, in other words, the hymns, and the majority of these tunes were familiar in congregational singing in Bach's day. It is generally believed that Bach actually intended the congregation to join in the singing of the chorales whenever they were introduced. In one case a cantata is built entirely upon a chorale melody, and in several cases the chorale melody acts as a basis or obbligato, however one wishes to look at it, to an aria. The cantatas were intended presumably as introductory to the singing by the congregation of the chorale, so that each of them terminates with the hymn tune. Generally speaking, the melody is perfect in its simplicity, with the voices and instrumental figures woven about it.

Dr. Wolle, with his complete knowledge of Bach and in thorough sympathy with Bach's intentions, carried them out in a manner quite unsurpassed at this festival, so that the impression was that which one would

have had in Bach's day as nearly as is compatible with modern ideas.

FRIDAY PROGRAMS "THE BEST EVER"

It was the opinion of many of those who had attended the Festivals for years that the programs at the Friday sessions were more inspiring than ever before. Dr. Wolle seems never to lose his youthful enthusiasm for Bach and his music, and this year he again inspired the various sections of his Choir to combine in a mass of sound which was thrilling in the true sense of the word. At other times, the pianissimos and the delicacy of shading in certain passages were deeply moving and awe-inspiring. Throughout the Friday sessions the rhythm, diction and intonation of the Choir were up to their usual superlative standing, and Dr. Wolle's slightest wish was responded to with sympathy and understanding.

On Friday evening, just before the final cantata, the Chorale, World Farewell, was sung by the chorus in memory of the late James Crosby Brown, a banker of Philadelphia, who for some years was a member of the executive committee of the Choir Association.

MASS IN B MINOR GIVEN AT SATURDAY SESSIONS

As has been Dr. Wolle's custom for years—this was the twenty-third complete performance—the B Minor Mass was given at the two sessions on Saturday. And it was a magnificent performance, such a performance as can be given only after years of rehearsal under the direction of an inspired leader and eminent authority on Bach music.

All of the soloists for the Mass were excellent. Two of them, Miss Beddoe and Mr. Tittmann, were heard at the Friday concerts. The newcomers were Esther Dale, soprano, and Arthur Hackett, tenor, both experienced artists in singing ecclesiastical music, and Robert M. Crawford, bass.

Miss Beddoe sang the contralto and second soprano solo parts, and, as on Friday, gave to the utmost of her fine art. Miss Dale met the exacting requirements of her solo work in the Mass, singing with clarity and beauty of voice. Mr. Hackett proved an admirable choice as tenor soloist, overcoming technical difficulties with skill and singing with understanding and sympathy. Robert M. Crawford, in his bass solo, displayed a voice of fine quality and gave every evidence of having great possibilities as an oratorio artist. Mr. Tittmann sang with fervor the solo allotted to him.

With the combined efforts of Dr. Wolle, the Choir, the orchestra and the soloists, the B Minor Mass—perhaps the greatest of all choral works—became a spiritual reality. The performance was marked by stupendous dynamic contrasts—poignancy, grandeur, sublimity—the Choir rising to the heights of the music and giving it an emotional expression which would have to be experienced to be understood and appreciated.

For the Friday and Saturday concerts the instrumental score was played in a scholarly manner by about forty members of the Philadelphia Orchestra. Again this year the reliable organist at the console was T. Edgar Shields, a musician who apparently cherishes the traditions of Bach and the Bach Festivals.

Now that another festival is over there undoubtedly are many who are looking forward to May, 1931, when they can carry out the following sentiment expressed recently by Mabel Beddoe, one of the soloists this year:

Now let us all go "Baching" in this merrie month of May—
In Bethlehem, that quaintest town, we'll all make holiday.
Dost know that there a chorus dwells, whose name forsooth is great
And of its fame in devious lands the folk are wont to prate.
And there is one whose hands can touch the chords of that great throng.
While tones of wondrous beauty soar in choral and in song.
And spirits here are touched, methinks, by this great work of love.
And thoughts are raised from sordid ways to sweeter realms above.
The Trombones call, the Mass awaits, Cantatas have their day,
Come—let us all go "Baching" in this merrie month of May.

G. N.

Johnston's Attractive Announcements

R. E. Johnston has issued an attractive announcement for next season, which gives the names of the artists under his management and those of the National Broadcasting Company Artists' Service with whom he has a booking arrangement. Shortly Mr. Johnston will announce the artists for the 1930-31 Baltimore Friday Morning Musicales.

Yvonne Gall With Vera Bull Hull

Vera Bull Hull announces that Yvonne Gall, French soprano, will be under her management for concerts for the coming season.

Szigeti in Twenty Capitals

LONDON—Joseph Szigeti, world-famous Hungarian violinist, is now completing a European tour of exceptional scope. In the course of it he has appeared in Berlin (under Furtwängler), London (Royal Philharmonic), Vienna (Tonkünstler), and with the Stockholm, Oslo, Brussels, Zurich, Budapest, Lisbon and Bucharest Philharmonic orchestras, besides playing in recital at Madrid, Constantinople, Athens, Sofia, Prague, Dublin, The Hague and Warsaw. Paris will have heard him three times, with the Orchestre Symphonique at the Salle Pleyel, at the closing pair of concerts of the Colonne Orchestra, and with Harold Bauer at the Société Philharmonique at the Salle Pleyel.

Szigeti is returning for his fifth American tour at the end of October, 1930, under Concert Management Arthur Judson. R. P.

J. J. Vincent Again Sails for Germany

J. J. Vincent, managing director of the German Grand Opera Company, sailed for Europe on May 20, on the Bremen. Mr. Vincent left Germany some weeks ago to return to America, after having made preliminary arrangements for several projected tours of the United States by one or two artists never before heard in this country. He will arrange the details, during his present sojourn in Germany, for the third American tour of the German Grand Opera Company next season. Several artists will be re-engaged and a new conductor, to be announced shortly, will accompany the personnel to this country next autumn.

Nana Genovese on the Air

Nana Genovese is becoming a popular radio artist and justly so, for hers is the type of voice that comes over the air extremely well. Recently she was heard over WBMS in the following program: Gloria (Buzzi-Peccia), The Voice (Claude Warford), Ave Maria (Gounod), and Serenade



JOSEPH SZIGETI

(Toselli). Edith M. Thompson accompanied the singer and Silvio Galdi assisted with violin obligatos.

Harold Land Makes Fine Impression

Harold Land, baritone, was the assisting artist at the concert given by the department of Music Education on May 16, at New York University, of which Dr. Hollis Dann is the director. An audience of six hundred applauded the baritone. Mr. Land is a life member of the New York University Alumni Association and during his college days was soloist of its glee club.

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Mabel M. Parker Pupil in Recital

Olga C. Swan, soprano, gave a very successful recital in the New Century Club on May 6, under the direction of her teacher, Mabel M. Parker. Emily Hepler, harpist, was the assisting artist.

Miss Swan has shown great promise, ever since Miss Parker first introduced her at an informal studio recital a few years ago. Her voice is naturally of a lovely quality, and under Miss Parker's tutelage she has learned to use it wisely. It is never forced, but always clear and sweet, and of wide range. Added to this, Miss Swan has poise and a charming stage presence.

The opening number was Santuzza's Romanza from Cavalleria Rusticana. In this Miss Swan gave evidence of dramatic talent. Other arias, appearing later on the program were—Lieti Signor from Les Huguenots and Te Souvient-il du Lumineux Voyage from Thais. In every song on the program, Miss Swan showed a keen understanding of the musical and emotional content. Among the numbers were—Could My Songs Their Way Be Winging (Hahn), Ave Maria (Schubert), Songs My Mother Taught Me (Dvorak), Le Nelumbo (Moret), L'île Heureuse (Chabrier), Valse d'Oiseaux (Varney), Les Filles de Cadix (Delibes), Marinela (Serrano), Beloved (Riker), An Evening Song (Gilberte), and As We Part (Ilgenfritz). Miss Swan was generous with encores in response to the enthusiastic applause of the audience. A profusion of floral tributes also bespoke the popularity of this young singer. Miss Parker's sympathetic accompaniments assisted the soloist materially.

Miss Hepler pleased greatly in two well played groups of harp solos. Her numbers were Gavotte from "The Temple of Glory," by Rameau; Chopin's 20th Prelude (well adapted to the harp, with its deep chords); the Brahms' Waltz in A flat; Et ron, ron, petit patapon, arranged by Marcel Grandjany; Le petit Roi d'Yvetot by Grandjany; Whirlwind by Carlos Salzedo. Miss Hepler's encores were: Frai Cheur by Salzedo, the Volga Boatmen, and a very interesting Study by Salzedo named La Desirade, but usually called the Jazz Study.

M. M. C.

Salzedo in Curtis Institute Recital

The twelfth Faculty Recital of the season was given at the Curtis Institute of Music, on May 7, by Carlos Salzedo, harpist, with William M. Kincaid, flute, and Felix Salmon, cello, collaborating.

The trio of artists gave a beautiful performance of a Sonata a trois by Leclair, an exquisite composition of the old school. As a complete contrast, they closed the program with Ravel's Sonatine en trio, transcribed by Mr. Salzedo from the Sonatine for piano. This was also thoroughly delightful and received a superb performance at the hands of the three artists who stand so high in the realm of their individual instruments.

In addition to these, Mr. Salzedo played some of his own compositions—Five Preludes for Harp Alone—Lamentation, Quietude, Iridescence, Introspection and Whirlwind. Each was very descriptive and, of course, impeccably performed. As encores, Mr.

PUBLICATIONS

(G. Schirmer, Inc., New York)

The April Musical Quarterly is at hand, as large and learned as usual. Among the interesting articles are the following: Also Sprach Richard Strauss by David Ewen, The Rise and Fall of the "Fugue-Tune" in America by Edwin Hall Pierce, Schopenhauer and Music by L. Dunton Green, The Yardstick Applied to Music by Jean Corrodi Moos, and, associated with this, Psychology in Music by C. E. Seashore, and finally That "Finger-Print" of Beethoven by Hugh Arthur Scott.

In the article about Richard Strauss, Mr. Ewen says, "Richard Strauss has slipped, and great is his fall!" and the entire article deals with what the author calls the deterioration of Richard Strauss. The "Fugue-Tune" in America deals with a form of hymn tune in which, at a certain point, the usual homophonic style of harmony is abandoned in favor of polyphony and imitation. Mr. Pierce says that the thing itself is now so nearly obsolete in use as possibly to be unknown to many of his readers. Certainly this reader never heard of it.

The articles by Seashore and Moos deal with the psychological analysis of talent. There is a certain school of scientists convinced that it is perfectly possible to measure musical talent by scientific means. To many musicians this belief seems well founded. To others it appears not only absurd but harmful. Be it said, however, that Prof. Seashore and those associated with him make no excessive claims for the tests. Probably the tests have at least prevented numerous children lacking musical talent from wasting their time in study, and the parents of such children wasting their money in tuition fees. And now, finally, that "Finger-Print" of

Salzedo played the lovely En Bateau by Debussy, and his own La Desirade (Jazz Study) which quite "brought down the house."

M. M. C.

London

(Continued from page 6)

orchestra at its best, conducted, barring a few judicious cuts, with complete sympathy and a virtuosic sense of structure, the work made a genuinely deep impression, and even the more hostile critics conceded to it real beauties, profound sincerity and, despite its occasional naiveté, a total absence of banality.

The Vienna Orchestra displayed its utmost virtuosity, however, in Strauss' Till Eulenspiegel, its greatest sonority in the Meister-singer overture, and was at its most Viennese in the inevitable Blue Danube waltz.

Vienna has also sent us a pleasant surprise in the shape of a female string quartet—four young women whose charm would carry them far, even though they played less well. On three occasions they interpreted quartets ranging from Mozart to Smetana, and from Haydn to Hindemith, mastering every style almost equally well, but with an appropriate leaning toward the romantic—considering their youth.

HAMPTON CHOIR VISITS LONDON

A very unusual event, too, is the visit of the Hampton Institute Choir, which, properly speaking, is not yet over. The choir has yet to sing for its largest audience at the Albert Hall. Meantime it has won golden opinions with a program of spirituals and other choral settings at the Queen's Hall, has sung for the Prime Minister, and around the tomb of Livingstone—the first time that negro spirituals have ever been heard in Westminster Abbey.

Two other Americans, Marion Kerby and John J. Niles, have made a decided hit with a novel and very convincing manner of presenting what they call Negro "exaltations," as well as Kentucky mountain songs.

Beveridge Webster and Samuel Dushkin, those two excellent young American artists, have again given a sonata recital with great success, displaying their usual ensemble and homogeneous interpretation in works by Mozart, Beethoven, Debussy and Fauré. And still another American pianist, Edgar Shelton, made a promising London debut with a program including Beethoven's Appassionata Sonata and Mendelssohn's Variations Serieuses.

CESAR SAERCHINGER.

Spry's Lecture-Recitals at Alabama College

During the course of his summer master class at Alabama College, Walter Spry will present a series of lecture-recitals which will include a number of the great masters as well as modern composers. A feature of the first four programs will be the presentation of a single composer's works. The first program to be presented on June 13, will be devoted to the compositions of Bach. This will be followed each Friday by programs devoted to Beethoven, Schumann and Chopin. Other programs will be given of modern works.

Beethoven. This is Ernest Newman's term, and Mr. Scott finds it "a very happy one." Almost all composers have had their fingerprints, or at least their idioms are quite recognizable. As a general thing, the more recognizable the finger-print, the more gifted the composer. It serves a useful purpose, especially at this time, to point out such features in the compositions of the great because it is a recognized fact that what modernistic composers chiefly lack is some stability of idiom.

(Silver, Burdett & Company, New York)

Music in the Junior High School, by John W. Beattie, Osbourne McConathy and Russell V. Morgan.—We have here a book which is a sort of school-music encyclopedia. It is full of statistics, tables and information regarding the latest methods of instruction. The book deals deeply with the place of music in the development of the adolescent, and details of musical instruction under old and new forms of organization are given.

This is a book for school music supervisors, school superintendents, school boards and parents. They will all benefit by it, just as music itself is benefiting from increased teaching in the public schools.

(Carl Fischer, Inc., New York)

Night of Love, a piano piece, by George P. Hulten.—This is a valse lento a la Viennoise.

Octave Choruses.—Song of Exile, May Dance, Shepherd's Song, female voices, three parts, by William Lester; Romany Rye, mixed voices, by Robert M. Crawford; Stein Song, University of Maine, male voices, E. A. Fenstad.

(J. Fischer & Bro., New York)

Two Part-Songs for Men's Voices, by Franz C. Bornschein.—The titles are Pirates and The Two Wives. The music is expressive, with very colorful harmony and excellently arranged accompaniments.

PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

A Remarkable Demonstration of the Desire of the People for True Tone in Music—The Educational Work of the American Federation of Music—The Return of the Pipe Organ to the Theater as Seen in the New Contract Signed by the Wurlitzers—The Significance of this Move

When the American Federation of Musicians began its war upon the motion picture theaters and mechanically produced music, there did not seem to be much that would arrive at bringing the theatrical people who control those places of amusement to a consideration of the justice of the claims made by the musicians who had been deprived of their work without preliminary warning. The people did not themselves revolt suddenly. The novelty of the "talkies" covered all that was given to them in the way of substitution, especially as to the music. The present writer said at the time of the eventful transition that in time the people would bring the theatrical men to their senses, for always have the people expressed their opinions through the box office.

The work of the Federation, however, did its part in the awakening, for there can be no lasting substitution of a mechanical kind for real music. That proved itself in the waning of the phonograph. This was predicted by the present writer several years ago, and that based upon the fact that the phonograph did not give to those who listened to the records true tone. People revolt against untrue tone, but do it without sensing the real cause. Today the phonograph, or talking machine, is a something that is what some call the piano, "dead."

The Reaction

The efforts to make the records of the talking machines fill the place of music in the movie houses is meeting with the reaction that was bound to come. It took a long time to bring the movie pictures to artistic proportions and acceptable to the people, and it will take a long time for the musical versions of the present talking pictures to be improved to that point the pictures themselves have arrived at.

The records of the talking machines, the phonographs, worked against difficulties for a long time, and not until the "scratch" was eliminated did there appear records and machines that gave a semblance of music that was acceptable. The novelty was long in arriving at anything like musical fitness, but always was there that lack of true tone that could not be overcome. Hundreds of thousands of dollars were expended in the attempt to bring the records to move at exactly the same speed the first recordings were made. The recordings were given unusual attention. The Red Seal records of the Victor and other makers of records employed the greatest artists in the world, great care was taken in the making of the records, large sums were spent, yet there was that one difficulty that has not as yet been overcome. The true tone of the music was not given, for a few vibrations one way or the other killed the real efforts of those singing or playing for the recordings.

Deterioration Through Use

We can recall when the orchestras of the hotels, etc., were used in the playing music for the people, but soon they were dropped—untrue tone was the cause. This same trouble exists to an exaggerated degree at this time as to the musical talkies. There is more to contend with. Men have to be trained to make the recordings of the talkies, especially as to the music, according to the auditorium in which any picture may be showing. Then again comes the deterioration of the records as they are used. The deterioration is more destructive in a recording that is used two or three times a day. In the talking ma-

chine the records did not receive this abuse, and there was the differences as to needles, the number of times the records were used, etc.

In the theatres the recordings are utilized several times a day. There is not that care exercised in the handling that was protective of the little machines in the homes. Theaters are notoriously bad as to acoustics. Money is spent in millions to create great auditoriums, but never has there been that care taken as to acoustics that should have been taken. Today we find attention is being paid to this great necessity in the experimenting that is going on, the changing in the shapes of the auditoriums, and this brought about through tonal demands. But the real trouble seems to be the inexperience of the operators who control the runnings of the machines that control the records, knowing just what intensity of tone will be necessary for the auditoriums, and bringing to the sensitive ears of the audiences something akin to the real tones that should represent the speaking, singing, instrumental tones that go to make talkies real pictures.

There is much as yet to be developed as to the pictures themselves to make them real representations of the scenes brought to the eye. That which is now brought to the ear is yet in its childhood—the first movements toward what may be expected as to giving the ear the same reflections that are given the eye. But will this ever be arrived at?

The Roxy Plan

True tone rests with the instrument and the one playing it. This is illustrated in the pipe organ, which the movie people relied upon to create that music the pictures had to have to make the amusement that would draw the people. Roxy was the first to arrive at a just decision in this direction. It was that man who brought the great orchestras into being, and that saved the pictures, for they could not have existed without music. The big pipe organs supplied music of a true tone, just as did the orchestras. Music was the vital element that made the movies a drawing and money-making power.

When the great transition was made that drove thousands of musicians out of employment, it was a move that worked against the incentives that brought people to the theaters. Music was the magnet that brought them there. But when the novelty wears out as to the musical talkies that are being forced upon the people, there will be a renunciation of these amusements in no uncertain manner.

Today the movie monopolists are aware that the tide is turning. The pipe organs are again being played as fill-ins between recordings, and this but gives illustration of the sad noises that are ground out as music for the people in attendance. The pipe organs, costing thousands and thousands of dollars, that were locked up, now are being unlocked. True tone is again making manifest the difference as between the real tone and the far distant recordings, or as the American Federation calls it, the "Robot mechanical stuff" that is neither music nor noise. A musical play is a scream, not in the way of noise, but just that word. The operators in the projection rooms know nothing about sound, they have to be trained to get anything like real tone, and while struggles are being made in this direction, there is a lack of direction that allows of recordings being made that do not even touch the old records of the talking machines, but in the recordings for the movies there is a carelessness that denotes lack of appreciation as

to sound that drives the sensitive ear awl with protests.

The Real Argument

Movie men are keen to study the box office. One week will decide changes that cost much, and evidently there is an awakening to the fact that true tone is not available. The people are showing their wishes through declining to patronize this or that talkie, and yet the volume of business is great, which indicates the people want amusement, want the talkies instead of the silent pictures, but unless true tone is brought through ability of the operators in the projection rooms to fit the screen to the auditorium, there will come disaster, or music will be brought to play the important part it did in the beginning of big things in music as that pioneer Roxy proved.

It was said above that the pipe organs are again coming back. There are appeals for those silent pipe organs to be made to play, to give to the ear that true tone so demanded. This tendency will no doubt bring the purveyors of amusement again to follow in the lead set by Roxy in maintaining his great orchestra to offset the poor pictures that beset the eyes and the ears at the present time.

The Wurlitzer Pipe Organs

An evidence of this come-back is shown in the fact that the new theaters that are being built, those of the million dollar class, are building pipe organs into those magnificent palaces of amusement. The Wurlitzer pipe organs have led in this music supply, and it is good to know that twelve of these great houses that now are being built, the cost of each house running into the millions, have given orders for the pipe organs of the Wurlitzer production. These twelve organs that are in process of building at this time average something between \$40,000 to \$50,000 each, and it is said the total amount of those orders will run close to half a million dollars.

That is but a start, for other large houses are in process of consideration and in closing contracts, so that it would seem that the Wurlitzer house will be recipients of the majority of pipe organs that will be necessary to supply the music the people demand for their amusement.

Following this come-back of the pipe organ the writer can see no reason why the orchestras will not be called upon, for anyone who attends the picture houses can but revolt against the blare that comes to the ear as a musical introduction.

The movie men, let it be repeated, are keen as to box office receipts. The business of arriving at the results of any picture is so simple that one performance, and the two or three that follow, can be judged and arrived at as to drawing power in a few seconds. The overhead is fixed, the number of employees necessary, etc., are all at hand, and then comes the arriving at profit and loss by a glance at the ticket sales for each hour of the day.

The Return to Real Music

If the organ is found necessary to keep up the sale of tickets in the little glass booths in front, then the organ will take its place again as a drawing power. The fact that the Wurlitzers have received these twelve contracts during this month, is evidence that the tide is turning, that the people are manifesting their appreciation of tone, and that it will only be a question of time before the orchestras will be doing just what that great orchestra is doing in that big house in New York. Roxy based his showmanship on music, he has stuck to it, and soon it will be his opportunity to hear people say, "I told you so."

If the pipe organ is coming back to the movies, it follows that the piano will come back to the homes of the people. The radio always will hold its own, but true tone does not measure at all times in the radio—static, difficulties as to tubes, etc., always will make it a mechanical instrument. The records of the movies or talkies always will be mechanical, real tone will always be lacking, and no mechanical miracle is to be expected in that direction.

The fact that the touch of the key of the piano controls the tone is something that can not be mechanically provided. That is why the reproducing and player pianos went out. The lack of true tone

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as to the talking machines is but being reflected as to the talkies. Singing, the instrumental records, never will be brought to a satisfactory rendering. What is copied is never what the original is. When one hears a record over the radio he at once detects the difference from the listening in to the broadcasters of the human voice or instrumentalists. And every time that record is played it deteriorates in efficiency, until the bad needle will muddle the tones just as tones are muddled in the talkies after several runs.

The news of the Wurlitzer pipe organ contracts is the first evidence of the return of real music to the movies, and it was real music that built to the success of the pictures when that form of amusement was on the wane. The movie men are bright and smart. The box office gives the warning, and there is little waste of time in making changes that will protect the great investments that have been made and are being made to give the people something that will attract.

The speaking voice always will go as to the movies, but there is a long lane to travel before music can be given through records in a way that the ears of the public will accept music through such mediums. We can not counterfeit music. The speaking voice can be accepted, but true tone is something that must be arrived at through different sources.

Music in the Home

We have pianos out of tune, to be sure, and the writer often believes that aside from the difficulties that have always been presented in the learning to play the instrument, the lack of tuning has had much to do with the driving the piano into the background. Simpler teaching methods, however, are making headway, people are beginning to realize that the piano is not a difficult instrument to play. All can not be artists in the true sense of the word, any more than all can be good singers, or have voices that will sing true, but one can be an amateur. Instrumentalists will follow in the same road as in the piano.

Music in the home will come back, for the home will assert itself even in the face of open-air exercise via the automobile. The talkies with good music will live, but the real music must be provided as in the saving of the movies at one time in its history, but music will have to travel long before true tone will be provided.

It looks as though the American Federation of Musicians is helping to bring real music back. It eventually would be brought back by the refusal of the people to be made to accept false tones to take the place of true tones, but that would probably have taken a long time had it not been for the direct appeal of the musicians for people to refuse to be fed with mechanical music in place of real music at the same prices.

WILLIAM GEPPERT.

Demonstrations—and How

It is a worthwhile occupation sometimes merely to stand about in a retail piano establishment and unostentatiously to watch an actual sales demonstration. The first thing of interest, and the most striking thing, will be to observe the different methods employed by each salesman, and this despite that they might have received absolutely the same schooling from the salesman. Another thing that is not so pleasant to observe, is to note the inability of many salesmen to give an adequate idea of tonal values of the instrument they are trying to sell. Getting tonal values, or some appreciation thereof, does not necessarily mean that the salesman must be a virtuoso on the piano, although a modicum of ability to play is almost essential. But some of the piano playing in some demonstrations observed recently did not reach even this modest level. ¶ Here is something that the salesmen must watch closely. A silent piano is not a good sales argument, but even worse is a piano which is abused in the demonstration to show much less than its real capabilities. ¶ These inadequate attempts by certain piano salesmen remind the writer of a personal experience in buying garden furniture where a sales demonstration was equally vigorous and ineffective. The article in question was a garden bench constructed of hickory and woven reed. The salesman was shouting vehemently and was heard in snatches over the competition of the radio version of the trials and tribulations of the Goldberg family, a recognized radio feature over WJZ. The salesman was protesting that such a

bench would outlast an ordinary family, wear and rear, rain, snow and sleet notwithstanding. He did not look for conviction on this simple statement, but began kicking the seat to demonstrate its toughness. A strand snapped under his grinding heel, but passing that slight occurrence off easily, he got up on the bench and began jumping up and down, shouting unintelligibly and apparently enjoying himself. Moved by some faint sense of pity, the writer, for the nonce the admiring spectator, picked up an axe from a jumble of tools nearby, pressed it into the unresponsive hand of the still bobbing salesman, saying simply but with intense feeling: "Try this, old man." And with the words, walked out of the store, never, it is to be feared, to return. ¶ Incidentally, coming back to the main thesis, the comparison is not as far fetched as may be imagined.

Tentative Convention Program

Music Industries Chamber of Commerce

Hotel New Yorker, New York, June 8-12

SUNDAY, JUNE 8

- 2:00 p.m. Directors National Association of Sheet Music Dealers, Room A.
- 6:00 p.m. Dinner and meeting of Directors, Music Industries Chamber of Commerce, Room D.

MONDAY, JUNE 9

- 9:30 a.m. Registration and validation of railroad tickets, Mezzanine Foyer.
- Meeting, Board of Control, National Association of Music Merchants, Room D.
- Meeting, National Association of Sheet Music Dealers, Rooms F and G.
- 10:00 a.m. Meeting, executive committee, National Piano and Music Travelers' Association, Room B.
- 12:00 noon. Opening Luncheon, Musical Industries Chamber of Commerce, Grand Ball Room.
- 2:00 p.m. Meeting, National Association of Sheet Music Dealers, Rooms F and G.
- Meeting, Organ Builders Association of America.

TUESDAY, JUNE 10

- 9:30 a.m. Meeting, Music Publishers Association of America, Room A.
- 10:00 a.m. Mass Meeting of entire industry, North Ball Room.
- 12:00 noon. Luncheon, Music Publishers Association of America, Room A.
- 2:00 p.m. Directors, Musical Supply Association of America, Room E.
- Meeting, Music Publishers Association of America, Room A.
- 6:00 p.m. Dinner and annual meeting, Musical Supply Association of America, Room E.

WEDNESDAY, JUNE 11

- 9:30 a.m. Open Forum, National Association of Music Merchants, North Ball Room.
- Meeting, National Association of Sheet Music Dealers, Rooms F and G.
- 12:00 noon. Luncheon and annual meeting, National Association of Musical Instrument and Accessories Manufacturers, Room E.
- 2:00 p.m. Meeting, National Association of Sheet Music Dealers, Rooms F and G.

THURSDAY, JUNE 12

- 9:30 a.m. Open Forum, National Association of Music Merchants, North Ball Room.
- 10:00 a.m. Meeting, National Piano Manufacturers' Association, Room E.
- 12:00 noon. Luncheon, Delegates to Music Industries Chamber of Commerce, followed by annual meeting, Rooms F and G.
- 2:00 p.m. Meeting, Board of Control, National Association of Music Merchants, Room E.
- 6:00 p.m. Annual Banquet, National Association of Music Merchants, Grand Ball Room.

John J. Glynn's Reply

The flood of misinformation about the piano business originating in the desire of free lance writers to add to their incomes through cheap sensationalism still remains a vital problem of the day. Some idea of the articles appearing in magazines and newspapers all over the country was given with appropriate comment by the Rambler in last week's issue. The MUSICAL COURIER on many occasions has suggested one obvious remedy—that is, for every dealer

to protest personally to the newspapers printing such truck and give these benighted editors the real facts in the situation. It can readily be understood that the newspapers are not actuated by malice in the printing of these articles. It is "easy copy" and has a certain "news" value due to the sentimental regard always held by the people. And, at any rate, the business department of the paper would certainly object to any continued attack on any industry or trade affording a certain advertising revenue. Naturally dealers will not continue to advertise in any publication which destroys the value of such advertising by belittling the piano or the piano industry! ¶ The particular article, *The Passing of the Piano*, written by Frederic J. Haskins, of Washington, was reprinted in the last issue of the MUSICAL COURIER. Its fallacies were pointed out at that time. The purpose was to show piano dealers the harm such misinformation can do, and to waken the trade to the necessity of building some lines of defence. ¶ The MUSICAL COURIER this week is glad to print, not what might be done, but what has been done by one piano man, James J. Glynn, of the Mathushek Piano Mfg. Co., New York, as an example of what might be done by others. "The Passing of the Piano" was printed, among other publications, in the Jersey Journal. Mr. Glynn wrote to that paper and his letter was printed, thus destroying at least a part of the harm done by the printing of the article itself. His letter read as follows:

Progress of the Piano Industry

Editor Jersey Journal:

In your issue of April 12, under the heading, "Letters To The Editor," appears an article headed, "The Passing of the Piano," by Frederic J. Haskins.

Mr. Haskins is under several misconceptions in regards to the piano. The writer has been active in the piano business for 40 years, and has been a student of the industry. He has never discovered that piano factories were started in forests because of the accessibility of lumber. Nearly all of the factories have been started in the large cities, Boston, New York, Chicago, Baltimore, Philadelphia, Albany, etc.

The talking machine, "canned music," helped the piano business more than it hurt it. The most successful years that the piano industry has had, have been years subsequent to the introduction and exploitation of the talking machine.

In the piano industry there is not now and never has been a "trust." Several of the larger companies have controlled at times the manufacture of different makes of pianos. One of these companies, through bad management, has been involved in financial difficulties, and is paying the price. But that is a condition common to every line of industry.

Teachers of the piano are today more in demand than they were ever before. More children in the schools are studying the piano, which is the fundamental musical instrument, than ever before in its history; and Mr. Haskins is in error when he states, "One piano, played in a radio studio, will fill the demand for piano music which scores—hundreds—were required to fill before." It would be just as absurd to say that because one boy whistles over the radio that he will fulfill the demand in the hearts of hundreds of other boys to whistle.

The piano is the fundamental musical instrument. The ability to play it is an evidence of culture. It is music in the home, and not "canned music," and parents throughout the country know it. The Supervisors of Music in our public schools are advocating the addition of piano-playing to the curricula of public school studies.

In every line of business there have been failures. Inefficiency, small capital, and competition added to bad management, brings failure in any undertaking, and while it is true that the piano industry at the present time is not prospering as it did in some former periods, that statement is equally true of every other industry.

When Mr. Haskins says that "one of the erstwhile most famous piano companies will now place a piano in the house of any responsible person who desires it free of charge, merely to get the instrument safely stored," he is swallowing the bait of some "gyp" advertiser. He can convince himself on this by putting in his application for one of these pianos.

This company and its allied companies has been in the piano business for 70 years, and we look forward with hope to a bigger business than we have ever done. Our advertising will be found in the columns of the "Journal." You will never find us making any fraudulent or deceptive offers to the public.

JOHN J. GLYNN,
Vice-President, Mathushek & Son Piano Co.

¶ The MUSICAL COURIER takes occasion to compliment Mr. Glynn for his forthright and courageous action. Mr. Glynn has given many years of honorable service to the trade and in this particular service deserves special praise from the entire trade. It is to be hoped that his example will inspire others to similar and immediate action.

An Outsider's View

It is stimulating at times to come in contact with the ideas and opinions of those who are not connected with the piano business, who know nothing of its politics or policies, and who are not bogged down with personal responsibilities and obligations thereto. These amateur investigators are sometimes amusing, often irritating, but ever so occasionally have something of real value to impart. Without

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knowing the intimate facts their perspective is better because they are further away and can see the problems in their entirety without personal feeling and without bias. One such "sleuth" recently confided to the *MUSICAL COURIER* just what is the matter with the piano business. It is presented here for whatever value may be placed upon it. ¶ "About two years ago," said this man, "I bought a house out in the suburbs. I had been living in an apartment house where practically everything had been installed by the owner. Naturally I had to buy a good many things when I moved into my own home. I anticipated this and was prepared to do an extensive bit of shopping about, to determine what I needed most, and then selecting the particular thing I wanted. Much to my surprise, however, I discovered that every dealer in town seemed to know all about me as soon as I had moved in. The entire world of merchandise, apparently, was brought to my door in personal letters, circulars, telephone calls, salesmen with demonstrating models and salesmen with nothing but a line of talk. Naturally I have not tried to keep a statistical account of all the sales messages I received during these two years. ¶ Just to list a few, however, I have been urged to buy: an automobile, a refrigerator, rugs and furniture of all descriptions, an electric toaster, a radio set, shares in a community airport project, a country club membership, ash cans, cigars at wholesale, silverware and table linens, moth-proof clothing bags, traveling cases, an electric washing machine, style-built shoes and other articles of clothing. I received invitations from local banks to open deposit accounts, and bids for patronage from department stores, butcher shops, grocery stores, window washing concerns, etc. And naturally, insurance men, fire, theft, life and what have you. I have been urged to spend my vacations in Maine, in Canada, in the Adirondacks, and I have likewise been told that such and such a storage company will be glad to take care of my belongings if I intend to rent my house during the season I shall be away. I have even been solicited for the privilege of delivering my newspaper, any newspaper at all. Yet in all this mass of friendly appeal I did not receive one single intimation that the local piano dealers had any idea I had moved into the neighborhood, or that I might possibly like a piano to round out the living room, and convert my home into a musical Paradise. I have bought a good many things during these past two years, but not a piano—as a matter of fact I just haven't thought about it. And that's the answer, if you please, to the question what's wrong with the piano business?"

THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of

Grand Keys, Actions and Hammers, Up-
right Keys, Actions and Hammers,
Pipe Organ Keys

Piano Forte Ivory for the Trade

Where to Buy

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawlac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Cheese Cloths, Chamols, Wood Cement, Polishing Oils.

Rambling Remarks

"Controversy equalizes fools and wise men
in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

Some Reasons Why the Piano Business Is Not Prospering as It Should—No- tone Pianos and Low Price Offerings of Reconditioned Instruments—Real Music vs. Poor Instruments— Leonard Liebling Asks a Question —The Answer

Leonard Liebling, Editor-in-Chief of the *MUSICAL COURIER*, is somewhat distressed as to what becomes of the old pianos that are traded-in on radios. He asks the question in his Variations as follows:

The Piano situation causes extreme puzzlement in the mind of the innocent onlooker. It is admitted that the demand for pianos has fallen off alarmingly. Furthermore, the fact is known that many persons who buy radios, trade in their pianos for the air instruments. Naturally the question arises as to what the radio dealers do with the pianos.

The Rambler will try to tell Mr. Liebling what is done with pianos that are traded in for radios. First, by saying few pianos are taken in as part payment on the radios, for the allowances are so small that there is a dearth of second-hands to offer, but there is a rather distressing situation caused by those that are taken in exchange.

It is taken for granted that Mr. Liebling is not a close reader of the advertisements that appear in the daily

for a radio. The radios offered as new are at very low prices ranging from \$49 up. Now read the offerings of pianos by two dealers in one town, and this only an illustration of what is going on all over the country. Then will be seen one reason why the production of pianos at the factories is being suppressed by the second-hands that are being offered at these prices.

Over-production of pianos exists just as the over-production of radios. Cut prices seem to be the basis of the lack of production at this time of new pianos and radios. Many piano manufacturers have tried to keep their plants running by manufacturing other articles, such as refrigerators, boats, etc. They also endeavor to keep their machine rooms running by taking on contracts to make radio cases, but did not find that profitable, and soon the over production of radios cut that out. Now radio manufacturers are endeavoring to do just what the piano manufacturers did, making refrigerators, and other things, and it seems also that a great majority of the piano salesmen are turning to refrigerator selling to find ways and means of making a living.

Trade-ins vs. New Pianos

The trade-ins are keeping the potential buyers of pianos away from the new instruments of low grade, and the prices quoted in the two advertisements herewith reproduced indicate just why the new pianos are not being sold. It seems to The Rambler that the methods shown are detrimental to the best interests of the piano, but who can stem the reasoning of the piano man's brain who will allow \$76 for an old piano, put it in order, as this one advertisement offering a player piano for \$59.50, for if the allowance on a radio be what the piano is worth, and then having added to this the cost of reconditioning, there is a loss somewhere.

The piano man's brain probably is working along the old lines of "getting them in" and then selling new instruments. That, however, is not an insinuation that piano men are given to "fooling the people," or "the innocent onlooker." Just what becomes of the old pianos is a something that no one has as yet explained. There have been hundreds of thousands of cheap no tone pianos sold, but what has become of them no one can tell. This same also applies to the phonographs and talking machines.

While the radio people will make extravagant offerings in advertising for the old machines, there is no sale for them after they have been accepted in the selling of the

Two Advertisements that Illustrate
Current Tendencies in Used Piano
Advertising.

Baby Grand
\$195.00



PAY \$5 DOWN

This small-size Baby Grand in excellent condition; beautiful tone. Returned to us in trade on a Reproducing Grand. FULLY GUARANTEED EASY TERMS.

\$5 DOWN
TERMS TO SUIT



Free
Music
Lessons
With
Each
Player
Sold

Free
Music
Lessons
With
Each
Player
Sold

TWENTY-TWO RECONDITIONED PLAYERS

These players were expensive instruments, are positively guaranteed, and carry one year's free service. A small deposit will hold any player for future delivery. Don't pass up this opportunity.

59.50
Duet Bench and Player Word Rolls.

papers that might tend to show just what is being done with the second-hand pianos that are taken in by the radio dealers as such. The little dealers, and there are many of them, do not seek second-hand pianos in part payment for radios, for they do not know what to do with them, and those piano dealers who carry radios take a rather queer attitude as to what they take in.

"Clipped From the Dailies"

For instance, The Rambler clips from a daily paper of the day this is being written, offers of second-hands that show just what is taking up the trade as to new pianos.

For some time the dealers in radios have been offering to allow \$76 for any musical instrument as part payment

radios. One big house recently had a "cash and carry" sale of old musical instruments. The Rambler was surprised to see several talking machines in beautiful cases marked \$6, and not one of them was taken by the mob of people at that sale which carried on from 7 to 10 p.m., resulting in the selling of something like \$12,000 worth of obsolete instruments that represented repossessions, trade-ins, etc., which articles had been "charged off," and carried the word "velvet" with the concern making the sale.

To simmer Mr. Liebling's question down to a few words, The Rambler suggests that the decrease in selling and production of pianos is in a measure explained by the selling of old instruments, which in each instance

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marks the non-selling of a new instrument. The piano men themselves are responsible for this situation. They would make more money burning the old instruments than by trying to sell the old ones. One has to see the old instruments to understand just the marked significance of what is being done to the piano. Yet the traders that bring such bargain offerings are as useful as the no tone new instruments piano men deluged the country with these past many years.

A Parallel in Music Study

Mr. Liebling can carry on his fighting for the good in music, but he is handicapped by the no-tone instruments piano men sell, or have sold, to those who indulge in the studying of music. One might ask Mr. Liebling what becomes of the many who study music and after working at the problem for long, drop out of the musical world and become just ordinary listeners in on the radio. Lost are many thousands and thousands of music lessons, and lost are many of the struggles of musicians to hold their pupils after they have progressed to that point where something may result from strenuous work to bring them to understand music as it should be understood. But no matter what becomes of these deflections from the music ranks, they always remain good listeners in, and good music is helped thereby.

Bad pianos are like a disease—with no tone they cause many good intentions and endeavor to reach out for what they desire, but no-tone pianos will kill all ambitions as to music. The good pianos will bring back what has been lost in the struggle of the piano men to unload the bad pianos. But how long that will take, The Rambler is not able to say. Bad pianos never killed good music, and with such men as Leonard Liebling leading in the fight for good music there will be no lessening of the demand, but an increase, for good music. Music itself will bring the piano back, and even now the good pianos are being bought. Musicians should take the piano as is, not as irresponsible dealers represent it, and thus mislead the "innocent on-looker," which really means the "innocent purchasers."

Ed Kieselhorst Sings the Swan Song of the Piano With Little of Gratitude for What It Has Done For him—A "Knock" Not Justified by Fact or Circumstance

In line with what is said in the endeavor to inform Leonard Liebling why the piano business has declined, there comes to The Rambler the "Swan Song" of the piano in an announcement made by Ed Kieselhorst, of St. Louis, Mo. For many years The Rambler has told what Ed Kieselhorst modestly admitted—that he was one of the great piano men of the day. Mr. Kieselhorst made a lot of money in piano selling, and he should be grateful for that.

He told The Rambler that he started in, after the death of his estimable father, with nothing, but it is evident that the Kieselhorst fortune was made in pianos, or it might be said, laid the fortune that Mr. Kieselhorst intimates goes with him in his dive with the Swan, and the taking with him the fortune that was built upon piano selling.

It is not improbable that this retirement, if retirement it is, from the piano business in St. Louis will be received with congratulations to themselves on the part of the other piano men in St. Louis, for the man who always "spoke from the mouth out" never allowed his competitors to rest in peace when it was necessary for the good people of St. Louis to learn just who in that city of music (and erstwhile beer) was the greatest piano men in the city by the rivers, or in these United States, or incidentally those peoples the man of great piano pretensions met up with in his trips around this big globe of ours. For Ed Kieselhorst always has traveled. He started along the streets of "Sang Louie," took up his walks through this country, and then cultivated those peoples in other countries, and did not hesitate to tell his neighbors about what he told those peoples in other countries about himself and the city he made musical, although not taking much time to learn what the peoples of the other side of the globe thought about music.

The fact that Ed Kieselhorst's father was the best flute player in St. Louis had much to do, probably, in establishing the preeminent position of the Kieselhorst family as musical in that city. Generally speaking, however, Mr. Kieselhorst, it is said, did not make himself felt as a distributor of the great fortune, he intimates goes with him out of the piano business for the advancement of music, nor does his estimation of the music be shown in what marks his dive with the Swan from pianos and "other investments."

Ed Kieselhorst Speaking

But let us read what Mr. Kieselhorst has to say about his career as a piano man, and then we may be able to recover and transcend the ethics of the piano trade by continuing

these remarks, historical, truthful or piano talk wisecracks, that carry the Kieselhorst atmosphere of good fellowship. Incidentally it unfolds the career of a man who made good as to fortune, but who seemingly leaves his place in the piano world with his own regrets, but somewhat blank as to what his fellow piano men in and about St. Louis feel within their own recollections. Here is what Mr. Kieselhorst told to the St. Louis Post-Dispatch, which probably regretted the loss of advertising patronage that flowed in from the Kieselhorst piano store in past years:

Radio and Talkie Play Swan Song for Piano, So Kieselhorst Will Sign Off Concern in Business Here 51 Years Planning to Retire—Auto and Outdoor Sports Contributing Factors

The Kieselhorst Company, which has been operated here for 51 years by the Kieselhorst family and is said to be St. Louis' oldest musical instrument firm, plans to discontinue its business before July 19 when its lease at 1007 Olive Street will expire.

Although it will dispose of its merchandise and abandon the premises it has occupied for 25 years, the corporation will continue as a holding concern for the Kieselhorst investments. "Having observed the decline of the piano and musical instrument business for many years," President Edwin A. Kieselhorst explained, "we have decided to retire cheerfully and gracefully with substantial assets, no liabilities, and a pride in the family name."

Edwin Kieselhorst and his brother, Henry A., vice-president, first contemplated retiring 10 years ago when they foresaw the effects of increasing competition and changing living conditions which were taking families away from the parlor piano, into movies, automobiles, and outdoor sports. Since then the downtown parking situation and the growth of the radio have added a few notes to the swan song of the piano.

"Went Into Tail Spin"

The music business "began to totter three years ago, then it had fainting spells, and last year it went into a tail spin." "Now," said President Kieselhorst, "it is near the bottom. In the old days we sold 17 or 18 pianos a day," he recalled, "but I decline to say how many we sell today."

The business was established in 1879 at 10 South Fourth Street by the late John A. Kieselhorst, father of the company's present officers. The elder Kieselhorst was well-known in music circles and was considered the city's best flute player. His business prospered.

That was when pianos were called piano-fortes and most of Kieselhorst's trade was in old-time square pianos, reed organs, harmonicas, fiddles and Swiss music boxes. In nearly every parlor, together with the family album, the wood stove, the sofa, and the kerosene lamp, was the center of family life, the piano. In those days, "The Maiden's Prayer," "Listen to the Mocking Bird," and "O Susanna" were still popular.

In 1891 Edwin Kieselhorst, then a youth of 17, entered the business as an odd job man. The square piano was going, player pianos of the cabinet player type, and three-legged grand pianos were coming in. The business was successful. Then in 1896 the elder Kieselhorst died.

Music Rolls in Vogue

Edwin Kieselhorst continued. He sold thousands of music rolls of "Daisy Bell" (You'll look sweet upon the seat of a bicycle built for two), and "The Band Played On" (while Casey waltzed with a strawberry blonde) and "After the Ball," the first great hit of modern times.

In 1898 the firm was incorporated and in 1900 Henry Kieselhorst came into the business. Those were the days of the "coon song," and "Under the Old Apple Tree."

Then came the movies, the automobile, the war, the talking machine and the radio. Meanwhile the Kieselhorst Co. had grown from "almost nothing" to a corporation capitalized at \$350,000, with a substantial surplus.

But the Kieselhorsts are getting out. Edwin Kieselhorst's three sons are in or will enter some other business. The brothers invested their money elsewhere.

Edwin Kieselhorst pronounced the epitaph of his industry: "The piano business is the greatest in the world; when a piano dealer dies there's no danger his estate will be dissipated—it will be in piano time payment paper."

By Way of Comment

Well, so long Ed. The Rambler squeezes from his days of reminiscences thoughts aroused by this decline of the man

who made St. Louis musical with his love for music as expressed in the pianos he sold. There are not many makes of pianos that Mr. Kieselhorst has not sold during his days of money-making. They have been many and several. They have remained under the guidance of the Kieselhorst name for long or short times, and in this diversity of "representation" has been born a knowledge of pianos, their prices at wholesale, etc. The retailing of them at the usual 100 per cent. markup leads to the ways and means that have been responsible for the accumulation of the Kieselhorst "investments" based on piano profits.

Would it not be just as well for Ed Kieselhorst after acknowledging what he owed to the piano for his fortune of today, to kiss the piano instead of giving it the "knock" he has in this explanation of why he has failed to stem the current of today's conditions in the commercial world, and left what he claims is dead with some acknowledgment that what he has had to do with pianos was of benefit to him? Does Mr. Kieselhorst want us to believe that he does not feel grateful for what the piano has done for him? Why herald what he says in a paper that should have been grateful enough for what business was given during the many years of prosperity, and not add to Mr. Kieselhorst's "knock" additional emphasis of big display heads that do no good to anyone, unless it be the headline writer who wanted to drag the swan out of its hiding place in the old beer gardens of St. Louis and spread the impression that no one is buying pianos? Because Ed Kieselhorst could only sell pianos during good times and could not sell them in bad times is no indication that the piano is dead. It is very much alive, and music is alive despite such fantastic stories as this St. Louis one.

Using the Radio as a Definite Help in Selling—The Wurlitzer Method as Applied in Cincinnati—Daily Broadcasts to Stimulate Interest in All Types of Musical Instruments

With all the talk that has been going on among piano men about the radio, there is a lot being done through the radio for the benefit of music in this country by piano men themselves that is not recorded, so far as The Rambler is able to glean from those publications said to be devoted to the interests of the piano industry.

The Wurlitzer Company, from its Cincinnati studio, is utilizing the radio to a great extent at this time. The studio in the top floor of the Wurlitzer building is a real studio, with a home pipe organ installed and with every musical instrument known and is used at the hands of those who do the broadcasting.

The programs arranged by The Wurlitzer Company are fine neighborhood demonstrations, that is to say the effort evidently is being made to get into the homes of the people. These broadcasts go out every day in the week at twelve o'clock noon and again at twelve o'clock midnight. The midnight broadcasting goes from coast to coast. Some may argue that this is not a good hour, but remember that there are differences of time which are overcome through this midnight broadcasting.

They have an announcer that is really one who seemingly understands the making of short talks that have not only to do with the announcements as to the music, the artists, etc., but short references to the Wurlitzer house as the "greatest musical instrument company in the world."

The broadcasting of the Wurlitzer house should be regarded by piano men of great value to them, but how many listen in is a question. That does not seem to interfere, however, with the ideas of the Wurlitzer people, for they keep going on with these radio programs twice a day and an hour for each broadcasting period. It would be hardly expected that a piano industrial would devote that much time and money in sending messages from a piano, but the Wurlitzer with its numerous branches throughout the country, its close attention to selling efforts, its great advertising appropriation, and above all the many different kinds of musical instruments that it offers for sale.

Cincinnati as "The Musical Center"

There is one thing, however, that the Rambler admires in the daily and nightly programs from the Wurlitzer broadcasting studio in Cincinnati. It certainly keeps alive the fact that music in the home can be obtained from any kind of a musical instrument.

One thing that the Wurlitzer announcer does is the stating from time to time that this broadcasting comes from the music center of this country. Many may smile at this, claiming that Cincinnati is not the music center of this country, but if anyone studies the music that prevails in Cincinnati the year around, he must admit that, population considered, "Cincinnati stands higher musically than any other center in this country." The Cincinnati people are rather self-satisfied. In fact, they have taken on the Boston mantle of self-sufficiency, and this is the first time The Rambler has heard any claims made as to the musical advancement that comes to this city that really brought music to the great Middle West. Musical history proves this.

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MUSICAL COURIER

Weekly Review OF THE *World's Music*



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